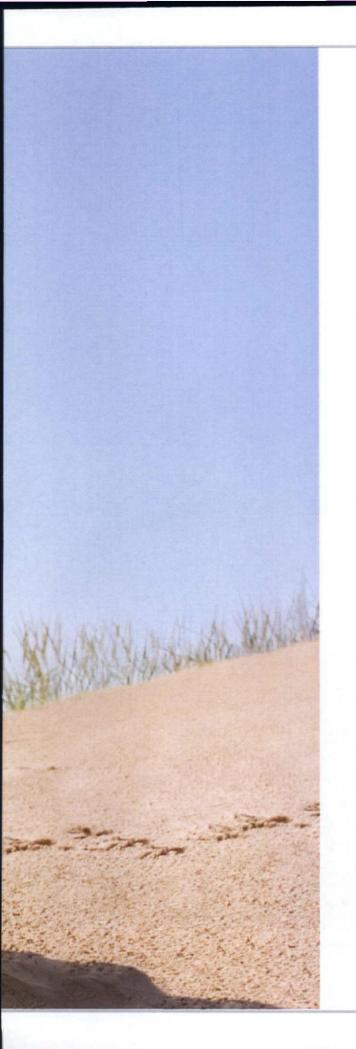


Being anxious about the future.

Being excited about the future.





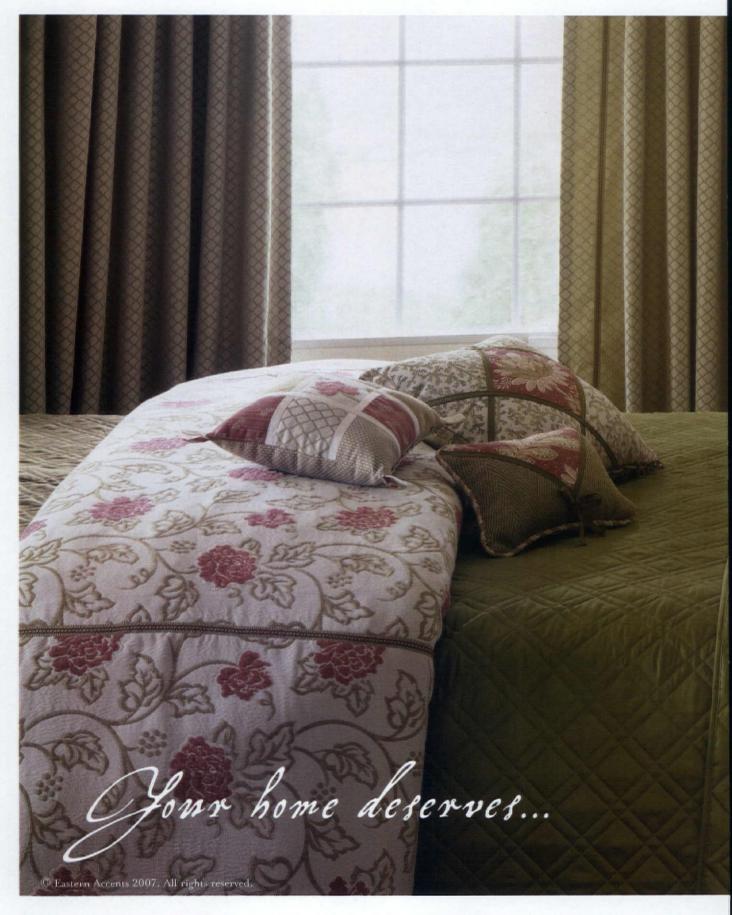
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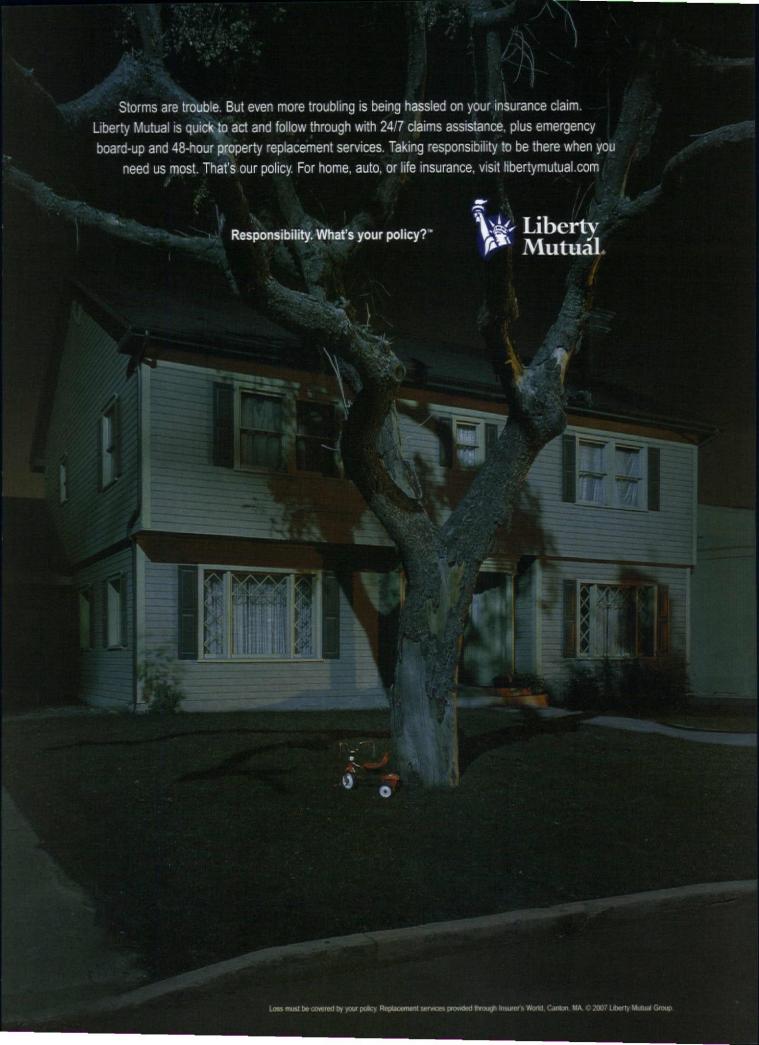


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Welcome House for Sale, Maybe

I'm not just thinking about selling my house anymore; it is now officially on the market.

I hope that the right person will find it, hidden among the trees I've so lovingly tended for the past 20 years. I hope the right family will settle there, trace its own growth from room to room, etch its own path into the garden. I'm done with it.

I didn't expect this to happen so abruptly, so soon after my younger son had left for college, but I was overcome with a feeling of completion. Time to move on. This son came home one day to tell me that his father was moving into the city and that it was time for me to do the same thing; his older brother echoed the sentiment. Strange: we've been divorced more than a decade, and still the children think of us as bound together, as if in a caravan, so that when one tent pulls up stakes, the whole show has to move on.

I still love the house, and the garden. I still care about how it weathers the latest storm; I still enjoy the way the light moves through each room. What got to me, actually, was how much I still cared, how redolent of our lives together each room is, and how much I missed that communion. It all, suddenly, felt drained, empty. The whole house seemed to be saving to me: This chapter of your life is over. You're rattling around, wandering aimlessly from room to room, sniffing the empty air, hoping to catch the scent of a child. And when you aren't doing that, you're moping in an armchair.

So the house is on the market. This is worse than going through the process of applying to college. Rather than writing eloquent essays proving that you have lived a rich and industrious life by the

time you are all of 16, you must, having lived a rich and industrious life for 50 years, erase all signs of it, because no potential buyer wants to feel crowded out of a house they don't yet own. Down come the children's drawings, out go the seashells and stones, along with the souvenirs and mementos and school reports and newspaper clippings. The counters must be cleared so that others can grasp the idea that there is room here for their imagined lives. The bottle of olive oil is whisked into the pantry, the houseplants are sequestered in a sheltered corner, the bath oils and sponges and lotions go into the linen closet.

Then, of course, comes the real cleaning. I keep house with a relish, yet my sister and I spent a weekend putting things away, scrubbing floors, rubbing oil into wood, rearranging furniture, organizing closets, attic, and basement, and generally enhancing the appeal of the house to the point that I was ready to buy it all over again myself. Sure, the stairway runner is threadbare and the floor needs waxing, but I had forgotten how well those rooms polished up. There was something quite beautiful about the new emptiness (a relative term) of the rooms. Maybe, I thought, I don't need to sell the house; maybe I only need to sell everything in it instead, and live a simplified life-with six bedrooms. But then I caught a shadow on the wall where the sun had faded the paint around one of the boys' drawings, and I understood that I would spend the rest of my life looking backward here, no matter what was (or was not) around me.

The natural next step should have been to throw a party, but I had to leave. It is a strict rule with realtors that owners cannot be present when a house is being marketed. I think things should be otherwise: I would want to ask an owner lots of questions, but maybe that's the point. In any event, I am now in the strange situation of having been banished from my house. Suddenly, I'm accepting invitations to spend weekends with friends; I'm going to movies at three in the afternoon on Sundays; I'm not only washing my breakfast dishes before I've finished my eggs, but I'm drying them and putting them away, which is a waste of time, to my mind, as I'm only going to use them again 24 hours later. I can see why one becomes desperate to be done with this charade.

Now I'm experiencing the heartbreaking realization that each and every person who walks into my house doesn't instantly

> fall in love with it-the way I once did. I know my house has unique curb appeal; it is hidden from the street, and it will take someone with a sophisticated eye to understand its quiet beauty. Furthermore, gardens, much as we like to look at them, confuse most people-they suggest unending labor, which is true, of course, but it is work for those who love engrossing solitude, and work that yields innumerable and lasting pleasures. So I wait, hoping that someone falls in love with my house, and hoping too that everyone will leave me and my house alone.



Dominique Browning, EDITOR



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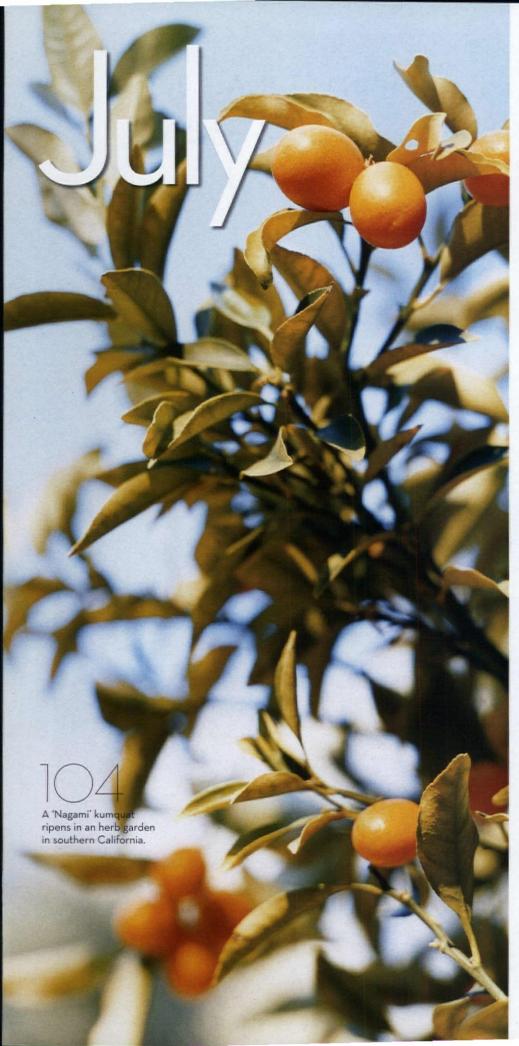
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FABRIC . FURNITURE . TRIM



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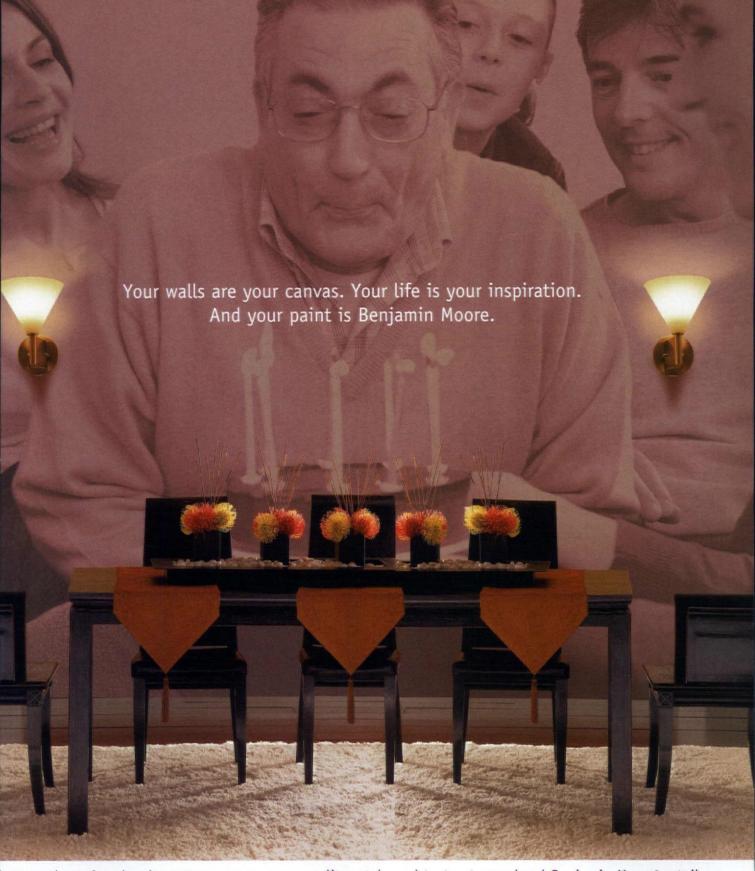
ON THE COVER

This Florida family room ("Upbeat Blues," page 62) has a custom sofa and rug by Diamond Baratta Design. Made by Tai Ping Carpets. Photograph by Wendy Vroom.

All fabrics custom-colored, from Raoul Textiles PHOTOGRAPHED BY JASON SCHMIDT.

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Go online to see more creative, cool, and comfortable kids' furniture, toys, and clothes. Get inspired on our Renovate & Decorate page, where we've posted a gallery of our favorite children's rooms from recent issues and years past. You'll also find exclusive daily updates from top home design blogger Design*Sponge on what's new on the market, plus tips for making your home eco-friendly from Treehugger. We'll be seeing you online.



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At Home With ... Katie Brown

THE LIFESTYLE GURU OF KATIE BROWN WORKSHOP BRINGS THE SAME ENERGY TO HER NEW HOME AS SHE DOES TO HER TV SHOWS, PRODUCTS, AND BOOKS

Katie Brown is the ultimate go-to girl. The TV star founded an empire on enthusiastic tips and helpful advice on everything from decorating to dining. So it was out of character when she recently found herself challenged: how to furnish her new home-a four-story town house in Brooklyn, New York-and do it fast. "I wanted onestop shopping and beautiful, high-quality furniture," she says. The two people she trusts the most offered the same advice. "Both my mother and my mother-in-law told me if I couldn't buy a house full of antiques, I had to go to Drexel Heritage," Brown says. "I figured if they both agreed, I had to check it out."

With her friend the stylist Stephanie Di Tullio, Brown took a tour of the Drexel Heritage showroom, where they picked out furnishings

Katie Brown relaxes with daughter Prentiss in their Brooklyn town house. "It's the perfect mother-daughter seat," Brown says of her Drexel Heritage "Maggie" settee, from \$1,900.



At Home With... Katie Brown

for the whole house. "Literally every piece is Drexel Heritage," says Brown, who paired the traditional-style furniture with quirky found objects and eclectic art. "It was easy to layer with their pieces, and I love to scour for funky things to mix it up."

She brought the town house windows back to their original prewar condition and, inspired by floors she saw in Europe, refinished her own in reclaimed barn wood found at Conklin's in Susquehanna, Pennsylvania. Brown has few hard-and-fast rules about decorating in the home, but she does believe that you should always have something reflective and something black in every room. "Black is so much fun, and it makes any room sexy," she says. "But only deep, dark, shiny black, nothing halfway."

The ground floor of the Brooklyn town house is now the headquarters of her media and design platform, *Katie Brown Workshop*. A combination of office space, test kitchen, and creative den, the space is a buzzing hive of activity, cluttered with people, planning boards, and projects. "I love my commute now," Brown says with a laugh. Sounds like she's taken her own advice: keep it simple.



"I'M SO EXCITED ABOUT MY NEW

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"I wanted to create a warm welcome

upon entering the house and provide contrast from all the white in the living room. This Studio Printworks paper is a real treat for the eyes: the big pineapples are like a little hit of happiness. And the yellow and aubergine are such a gorgeous color combination." Pineapple wallpaper, Studio Printworks. Available to the trade, through Hinson & Co.



"I am a private cook.

I like my kitchen closed off, away from family or friends.

Cooking is my time to be creative, so I don't want to be interrupted or entertained.

When you're having a party, make what you know you're good at. I'm a huge fan of comfort foods like chicken Marbella or meatloaf." Oval dishes, from \$25,

Le Creuset. 877-273-8738.





"We wanted really happy colors in the house. This violet seemed like a bright and cheerful choice for the kids' bathroom, and neutral enough for girls or boys. The Brockway wash sink came from Kohler. We thought it would be more fun to use something really big like you'd find at school or camp."



"In the summer
I love to entertain outdoors.

You have to entertain outdoors
You have to have drinks
out and drinks plentiful
as soon as guests arrive.
Wölffer Estate on Long
Island makes a really
fun rosé. Lightly chilled,
it's excellent with any type
of food." 2005 Rosé
Table Wine, \$10, Wölffer
Estate. 631-537-5106.



"Good lighting is so important.

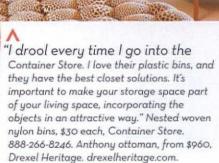
A range of sources at different heights creates the best ambience. I love Jamie Young's lamps. Everyone should know about her." Jasmine table lamp, \$1,165, Jamie Young. 866-295-2677.

"I THINK YOU DEVELOP A REAL

RELATIONSHIP WITH YOUR HOME THAT YOU CONSTANTLY WANT TO IMPROVE. ONCE IT STOPS EVOLVING, IT'S TIME TO MOVE ON—THE LOVE AFFAIR IS OVER."



"The range of
Drexel's products really
surprised me. You can
mix up pieces from each
of their collections, and
they'll all come together
to make a nice story. They
also have shapes and
sizes for all homes, so no
matter what you've got,
you can find something."
Ruthanne sofa in Classic
Cherry, from \$1,920.



"Having fresh herbs in the kitchen forces you to use them. Plus they smell so good. I like the traditional potted Bonnie plants, but it's also fun to grange cut berbs in

fun to arrange cut herbs in little vases." Garden in a Bag herbs, \$8 each, Potting Shed Creations. branchhome.com.





Fabric Obsession Linen

EARTHY AND ETHEREAL, SIMPLE AND SOPHISTICATED, TACTILE AND ALIVE, LINEN GIVES LIFE TO A ROOM, BED, OR TABLE BY SABINE ROTHMAN

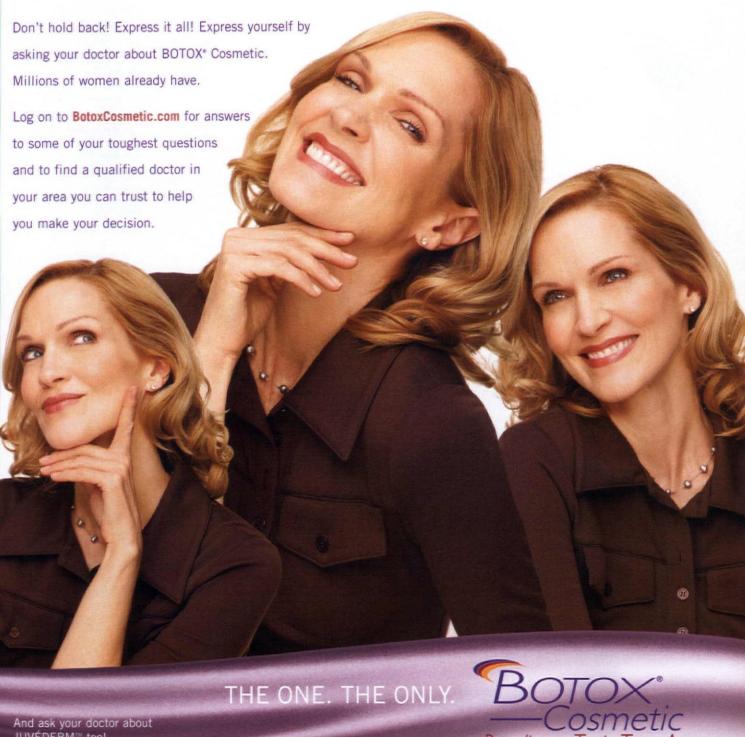


Here's the wrinkle: if you're uptight, stay away from linen. "It's not perfect, but it's honest." interior decorator Alessandra Branca says. "That's the chic of it." Her rooms all have at least a touch of this versatile cloth, which is cool in summer, because it absorbs humidity, but also shrinks and expands with the season. Designer Kevin Roberts tells clients, "Your curtains will get longer and shorter-deal with it." Made from flax, good linen, like fine wine, is a matter of terroir. The ground and climate of northern Europe are ideal for producing long, strong fibers that can create a variety of cloths, from heavy to very light. Linen softens with age, shouldn't be dried by machine, and irons best when just a little damp.

Custom UPHOLSTERY throughout by Chelsea Workroom, Ltd., NYC. 212-243-0023. CHAIR in C&C Milano's Torino Wax in Plum, at Holland & Sherry. DRAPES in Rogers & Goffigon's Shaker in Vagary. Rogers & Goffigon's Dreamcoat in Joseph is draped over a Spoleto SOFA in Cappuccino, from Lucca & Co., NYC. 212-741-0400. TOTE in Ralph Lauren Home's Sonoma Gingham in Plum, PILLOW in Peter Fasano's Outer Banks Stripe in Heather. Stone LAMP, \$550, by Ani Ancient Stone, NYC. aniancientstone .com. Dekani SCREEN, \$2,925, Armani/Casa by Giorgio Armani, armanicasa.com.

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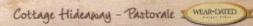
HEADBOARD in Travers's Storm Linen in Port, above. LINENS by Libeco, Olatz, and Alexandre Turpault. Indochine bedside TABLE by Red Egg. Beekman TABLE LAMP, \$250, Aero, NYC. 212-966-1500. Top left: Donghia's Maestro Walls in Lavender; WAINSCOTING in Benjamin Moore's AF-60. TABLECLOTHS: Volga's natural damask, through Claremont; C&C Milano's Tovaglia Pienza Pipistrello. NAPKINS: Alexandre Turpault, Anichini, and Libeco. PLATES and GLASSES from La Cafetière, NYC. 866-486-0667. Manilla SIDE CHAIR, \$325, The Conran Shop. 866-755-9079.

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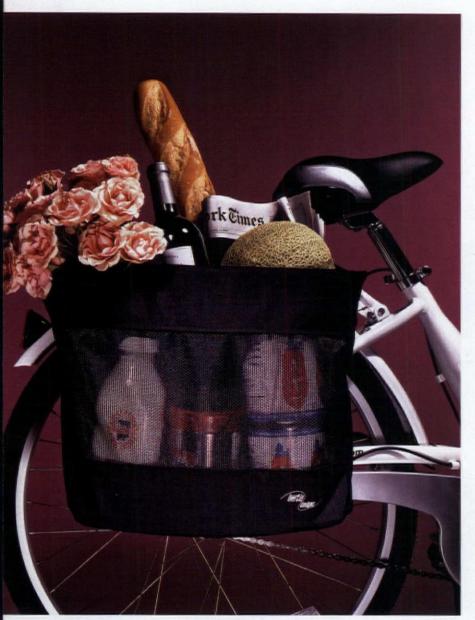




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Living Well Freewheeling

IN MOST COUNTRIES, A BICYCLE IS A CRUCIAL FORM OF TRANSPORTATION.
AMERICANS HAVE BEGUN TO SEE THE GREEN LIGHT AND ARE MAKING BIKES
AND BIKE TRAVEL A VIABLE OPTION BY SUE HALPERN AND BILL MCKIBBEN



The Biria EZ Boarding Superlight 8 bicycle, \$750, biria.com, and the Inertia Designs Metro Basket pannier, \$49.50, inertiadesigns.com, are among the many options for two-wheeled travel. LAST SUMMER, right around the time the cost of gas was reaching the three dollar peak, we started using our bikes to ride to the post office. Not at midday under the beating sun, and not when it was raining, but regularly enough so that Dottie, the postmistress, began to bundle the mail so it could slide easily into a knapsack. Our town's post office is in the general store, so in addition to retrieving our mail, we'd often add a quart of milk, a pound of butter, and a movie to the mix. The knapsack started getting heavy, so we put a rear rack and a set of grocery panniers on our bikes, which only encouraged us to

pack more in: a bottle of pinot noir, a couple of local organic tomatoes, a half-gallon of mint chocolate chip. You might think it foolish to haul ice cream on the back of a bike in the middle of July, but simple math would prove you wrong. Most car trips in this country are under three miles. The distance from our house to the general store is no exception—it's just about two miles. Even at the very conservative rate of riding ten miles per hour, that ice cream was in the freezer in less than 15 minutes.

Still, when most of us are about to embark on one of those less than three mile excursions, and walk into the garage, where our old mountain bike or even older road bike is sitting idly, we opt for the car. It's easier, we tell ourselves. Quicker. Less messy. Has greater carrying capacity. Has air conditioning. (Huh?) Excuses, excuses, excuses—unless we are Joe Breeze.

Joe Breeze makes bikes. In the 1980s he made mountain bikes, but more recently he has turned his attention to a new class of bicycle, something that is referred to variously as urban bikes, metro bikes, commuter bikes, town bikes, pavement bikes. The defining feature is that they are built for everyday transportation. Not for speed, not for rock hopping, not for shorts with chamois or shoes with cleats, but simply (and elegantly) to get from here to there, and to feel good doing it. A metro-urban-town-commuter-pavement bike has upright handlebars (the better to see and to be seen), a comfy seat, and a kickstand. Joe Breeze's Breezer bikes, which are meant to be the Mercedes of "transpo" bikes, also have lights, racks, and fenders, as well as a chain guard that eliminates both the need to roll up your pant leg and the inevitable grease tattoo that follows. "If you're thinking of going on an errand and your Breezer is in the garage with your car, all ready to go, of course you'll take the bike," Breeze says optimistically.



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Simple, understated hues define this timeless palette. Brilliant pinks sprinkled amid softer shades of blue and cream reveal a delicate balance of color not so unlike the underwater community that inspired it.



BEHR River's Edge 510C-3



BEHR Peony Pink 190D-5



RALPH LAUREN Devonshire NA22



RALPH LAUREN RALPH LAUREN Horsehair Brown VM88



Wildflower Path IB55



GLIDDEN Wishes 45YY 75/110

Color Hint: For subtle textures and aged ambience, try a faux finish such as Venetian plaster or colorwashing. Discover even more kinds of techniques at homedepot.com/colorsolutions.





DAYBREAK COLLECTION

The warm, cheery disposition of this uplifting blend is sure to bring a smile to any room. Varying shades of intense reds, citrus oranges, and friendly yellows can be mixed and matched to complement a range of styles from modern to sophisticated.



BEHR Red Tomato 170B-7



BEHR Pumpkin Patch S-H-250



BEHR Eggshell W-D-300



RALPH LAUREN Kayak Yellow 1B74



GLIDDEN Carotene 97YR 44/642

Color Hint: Want more space? Fake it. Use vertical stripes to make rooms feel taller, or go horizontal to make them feel bigger.





LAWN DANCE COLLECTION

Anything but subtle, this vibrant palette is a fresh take on the backyard BBQ, gingham tablecloth and all. Vivid colors combine with stark whites in playful contrasts that could make any room feel young again.



BEHR Spiced Butternut 310B-5



BEHR Parsley Sprig S-H-450



BEHR Licorice Stick S-G-170



GLIDDEN Off White 45YY 74/073



GLIDDEN Hot Pepper 72YY 47/743



GLIDDEN White on White 30GY 88/014

Color Hint: Go bold gradually. Use brighter, more intense colors as an accent inside bookshelves and cabinets. Or paint an entire wall to create a more dramatic effect.



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Living Well Freewheeling

Using bikes for transportation is not new, of course. Look at China, look at France, look at the Netherlands, look at the folks who deliver takeout in Manhattan. It is new, though, to many

of us—Americans who have grown up jumping into a car to go a block or two. But it's not just conditioning that influences our behavior; it's infra-

structure, too. Or, rather, the absence of infrastructure. Why ride a bike to the train if there's no place to secure the bike, and no way to bring the bike with you? How to ride safely when there are no bike lanes, and the roads are chewed up, and the traffic patterns favor larger, faster vehicles?

"People have to not feel frightened to get on a bike," says Elizabeth Preston, a spokesperson for the League of American Bicyclists, a longtime advocacy group for two-wheeled travel.

IN LOUISVILLE AND CARMEL, INDIANA, AND CHICAGO, AMAZING THINGS ARE HAPPENING TO MAKE IT EASIER TO RIDE A BIKE. IT'S STARTING IN THE CITIES AND MOVING TO THE SUBURBS

And, she adds, with more federal and state transportation dollars being spent on programs like Safe Routes to School and rails-to-trails conversions, the fear is starting to lift. "In Louisville and Carmel, Indiana, and Chicago, amazing things are happening to make it easier and easier (Cont. on page 115)

BIKE ACCESSORIES

It doesn't take much to turn the bike that's gathering dust in your basement into a comfortable and safe means of transportation. A rack and panniers take the load off your back. Fenders are good for rain and mud.

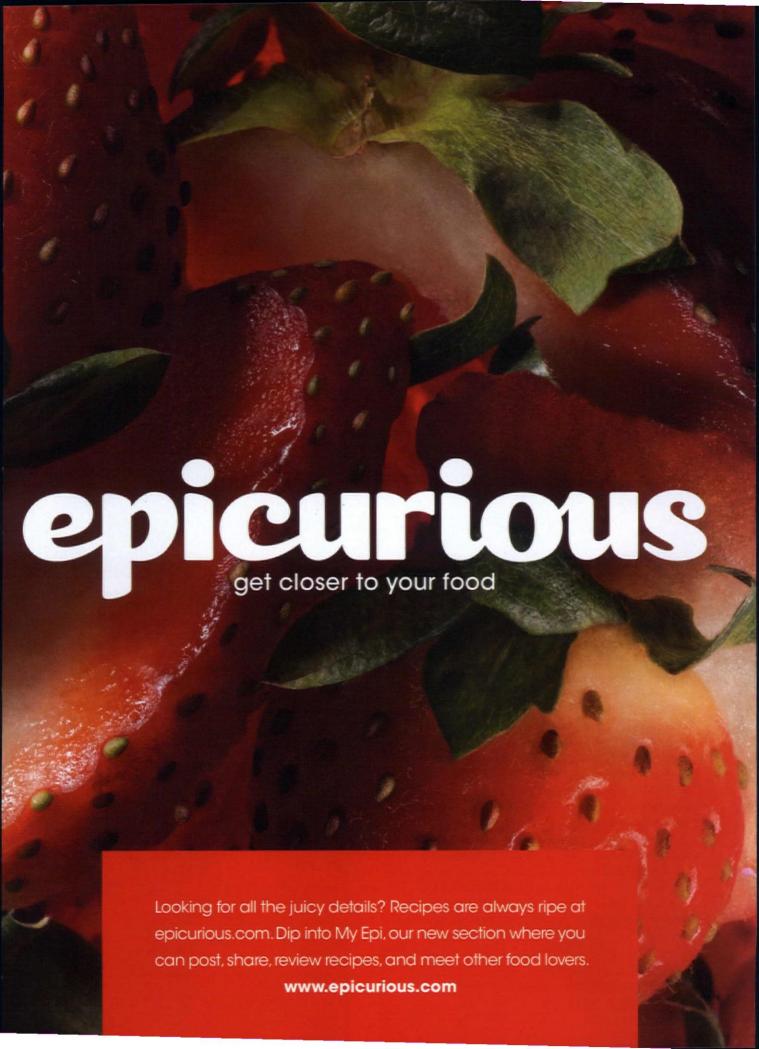
> RACK Look for a rack that is lightweight, won't rust, comes with the hardware to attach it to your bike, is intended for a bicycle with mounts and tires and brakes like yours, will accept panniers, and is sturdy enough to bear the weight you expect to be carrying. It's best to buy a rack (and all other accessories) at your local bike shop and have it attached for you. We are partial to the Eco rack, \$30, from Planet Bike, a company that is devoted to getting people out of their cars and onto their bikes. planetbike.com.

> FENDERS Planet Bike also makes simple, lightweight, durable fenders. There are inexpensive clip-ons, \$15, as well as the more comprehensive Cascadia ATBs, \$50, which are permanent.

PANNIERS Grocery panniers—bags that have open tops and carrying straps and can be used at the grocery store in lieu of paper or plastic—may be all you need. We have had very good luck with the Sunlite Grocery Getter, \$28. sunlitecycling.com. It is lightweight and durable and has an outside pocket for your wallet and an inside pocket for a cell phone. Even roomier is the mesh Metro Basket pannier by Inertia Designs, \$49.50. inertiadesigns.com. It folds flat when not in use. Open panniers are especially good for carrying an oversized item like a baguette. But if riding around without a cover gives you the willies, get the Market pannier, \$45, by Banjo Brothers. banjobrothers.com. It has a flap cover and zippered inside pocket for keys and cash.

> SAFETY TIPS In addition to these accoutrements, you may want to talk to your local bike shop about puncture-resistant tires, a horn or a bell, a helmet, an adjustable stem and upright handlebars (to improve visibility), and an ergonomic saddle.

houseandgarden.com Find all of Sue Halpern and Bill McKibben's Living Well columns online.



On the Set | Star Billing

A MAGICAL PRIVATE ESTATE IN NEWPORT, RHODE ISLAND, IS THE DAZZLING BACKDROP FOR THE FILM EVENING BY INGRID ABRAMOVITCH



IN SUSAN MINOT'S novel *Evening*, a dying woman recalls the love of her life, a young man she met on the weekend of a friend's wedding in Maine. It's the 1950s, and Ann Lord arrives at a friend's family estate. It is the kind of house only old money can create, filled with art and antiques and boasting long porches and magnificent sea views.

When they set out to adapt the novel into a film, producers Jeffrey Sharp and Luke Parker Bowles assembled a cast that includes Claire Danes, Vanessa Redgrave, her daughter Natasha Richardson, Meryl Streep, her daughter Mamie Gummer, Hugh Dancy, Patrick Wilson, and Glenn Close. They enlisted Michael Cunningham (*The Hours*) to write the screenplay with Susan Minot. But they knew the film wouldn't work without one additional star: the perfect house, overlooking the Atlantic and surrounded by acres of brilliant green lawn.

After searching up and down the Eastern Seaboard, the producers arrived in Newport, Rhode Island, with its fabled turn-of-the-century seaside mansions. As their car crested a hill, the white house of their dreams appeared before them. It was The Ledges, one of the few old Newport estates still owned by the family that built it, the Cushings. "It was as if lifted from the book: the perfect WASP house, plain and pure, on land that juts out like a finger over the ocean," Sharp says. "One of those happy accidents of location scouting you hope and pray for."







1 The filmmakers persuaded the owner of The Ledges, a private estate in Newport, RI, to lend his home for the movie. 2 Production designer Caroline Hanania, left, and set decorator Catherine Davis refurnished the living room. 3 The hall mural was painted by the owner's grandfather, Howard Gardiner Cushing. 4 The all-star cast includes Claire Danes and Hugh Dancy. 5 A set dresser adjusts a curtain in the dining room.



The owner, Howard Cushing Jr., gave the *Evening* crew access to the entire estate. The production designer, Caroline Hanania, gravitated toward artwork in the house by Cushing's grandfather, Howard Gardiner Cushing, who painted the front hall murals and several portraits that appear in the film. She left the dining room's ocher yellow and the library's hunter green walls intact. Everything else was transformed: polished wood floors replaced wall-to-wall carpet, and white painted stairs were given a faux wood-grain finish. The living room was hung with portraits by artists like John Singer Sargent, recreated by scenic designers who painted brushstrokes on top

of prints of the originals. For Hanania, the Gilded Age paintings represent "a kind of narcissism writ large."

Set decorator Catherine Davis scouted local antiques and thrift stores for period furniture, garnering finds such as Persian rugs and Empire sofas for the main floor. "A lot of our work is in describing the characters and making assumptions," Hanania says. For example, Lila's hyper-feminine room, with its pink-apricot curtains and peachcolored vanity, is set against pale green walls, a classic 1950s combination. For Hanania, the space is emblematic: "It's about holding onto a vestige of childhood without being too childish."

Some of the film's most ravishing scenes take place in the home's mural-covered front hall. Stopping by the set, Freddy Cushing, a grandson of the artist,

explained that his grandfather had painted the imagery inspired by the memory of his favorite antique Chinese wallpaper, which was accidentally destroyed by workmen repainting the house. "He never finished it," Freddy said, pointing out almost imperceptible flaws, such as missing birds' eyes and unfinished butterflies and flowers. The artist had worked intermittently on the room until his sudden death at age 47. In the film, the older Ann Lord, played by Vanessa Redgrave, recalls her younger self, portrayed by Claire Danes, arriving awestruck in that marvelous space. What better setting for a story in which past and present seem to blur, filtered through memory's nostalgic haze.

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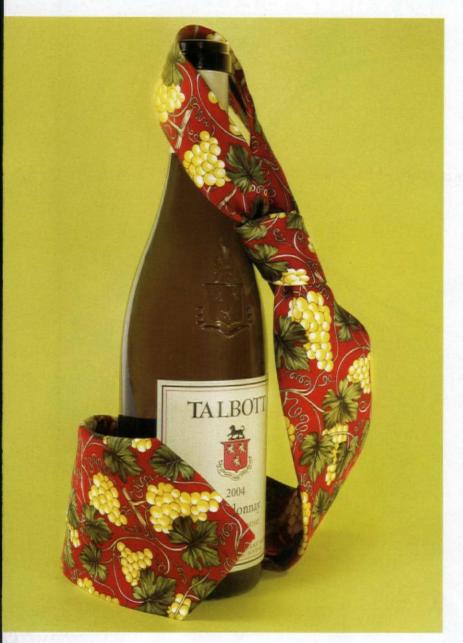
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One of the tempting ways that New Kraft Bistro Deluxe brings a sophisticated twist to an old family favorite. Finally, the mac that was meant for you.

Uncorked Aiming High

THE IDEA OF PRODUCING BURGUNDIAN-STYLE WINES IN THE SALINAS VALLEY ONCE SEEMED QUIXOTIC, BUT TALBOTT VINEYARDS HAS BROUGHT IT OFF

BY JAY MCINERNEY



In addition to producing wines of exceptional quality, Robb Talbott also operates the luxury tie business started by his parents. roberttalbott.com.

YOU GET THE SENSE that Robb Talbott has always been a bit of a maverick, or perhaps "eccentric" is the right word. By the time he arrived at Colorado College, he'd already lost most of his hair, and the ascots and sports jackets he favored must have further distinguished him from his contemporaries. Although his father had been a major in the air force, Talbott registered as a conscientious objector; his U.S. Federal Court appeal succeeded just two weeks before he was due to begin a prison term. (As alternative service he taught at a Montessori school.) Talbott's notion that great wine could be produced in Monterey County

seemed pretty quixotic back in 1982, when he first planted chardonnay vines from Corton Charlemagne on the steep hillside where he was living in a log cabin of his own design. Twenty-five years later, Talbott chardonnays are among California's signature success stories.

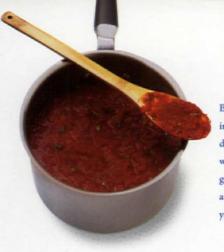
His parents moved to Carmel to start a luxury tie company when he was just 2 years old. His mother sewed the ties, and his father, Robert Sr., drove the length of California selling them from his station wagon. Young Robb accompanied his parents on silk buying trips to Europe, during which the family frequently visited the vineyards of France and Italy. Talbott remembers tasting his first burgundy when he was 12. At that time, Monterey County was known for the vegetables that grew in the fertile Salinas Valley floor. Grapes had been planted in the valley in the 1970s, but they were inevitably sold in bulk to big producers from other areas.

The Talbotts' winery was founded in 1982 with much loftier ambitions; they wanted to make wines like those they'd fallen in love with in Burgundy. In 1985, while waiting for the vines for their Diamond T Ranch to mature, they bought grapes from the nearby Sleepy Hollow Vineyard, which had been planted in 1971 by a group of investors looking to cash in on the wine boom. Sleepy Hollow was planted on the Santa Lucia Highlands, on steep benchland above the valley floor. The hillside land was much cheaper than the fertile valley floor, but it soon became clear that the grapes it produced were superior to the neighbors'. (No big surprise to students of European viticulture like the Talbotts.)

Over the next few years, the chardonnays fashioned by winemaker Sam Balderas under the Talbott label became justly celebrated for their combination of intense tropical fruit and Burgundian minerality. I remember being knocked out by the first Talbott I encountered, at Union Square Café in the late 1980s, and the critics were equally impressed. Other producers were making wine from Sleepy Hollow grapes, but Talbott's were the standouts, which may be the reason that when the investors decided to sell in 1994, they offered Robb Talbott the first crack

Please don't call this a "designer" kitchen...



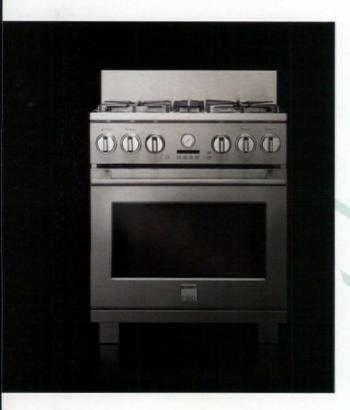


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is a cinch. Now you can skip the sink. No pre-rinsing, soaking or scrubbing required here. Our dishwasher features 24 concentrated, rotating spray jets to attack from all angles, cleaning every corner of baked-on dishes. And with just a push of a button, our SmartWash™ technology automatically selects the amount of time, water and energy

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And did we mention that with its nearly silent operation you can clean the dishes while still mingling with your guests? All of this and a sleek, contemporary design that's as beautiful as it is functional.

Your delicate china and culinary tools will be handled with care thanks to our nylon racks with smooth glide rails and removable inserts and adjusters.

Leftover food particles don't stand a chance with our built-in soil sensors that adjust cycle time and water temperature for optimal cleaning. Spend more time at your dinner party lingering over conversation, instead of the sink. No pre-soaking, pre-scrubbing or pre-rinsing is required thanks to something we call TurboZone technology.







The only thing missing is the butler in our temperaturecontrolled gournet pantry for cheeses, complete with wooden wine rack.





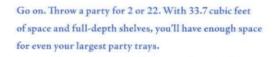
Both your homemade gelato and "catch of the day" will stay fresh with our special built-in air filtration system.



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		HEIGHT x WIDTH x DEPTH (unless noted differently)
	COUNTER-DEPTH SIDE BY SIDE REFRIGERATOR	69-5/16'' (with hinge) x 35-5/8'' x 26-7/8'' (without handle)
	STANDARD-DEPTH SIDE BY SIDE REFRIGERATOR	69-5/16" (with hinge) x 35-5/8" x 31" (without handle)
	DISHWASHER	24" width x 24" depth with door closed (without handle)
30"	DUAL FUEL RANGE	41-7/8" (to top of backguard) x 29-7/8" x 26"
30"	RANGE HOOD	18" x 30" x 24"
36"	RANGE HOOD	18" x 36" x 24"
36"	SLIDE-IN GAS COOKTOP	35-7/8" W x 25"D
36"	SLIDE-IN ELECTRIC COOKTOP	35-7/8" W x 25"D
30"	DROP-IN GAS COOKTOP	30"W x 21-3/4"D
36"	DROP-IN GAS COOKTOP	4-1/2" x 36" x 21"
30"	ELECTRIC SINGLE WALL OVEN	29-1/16" x 30" x 24" (without handle)
30"	ELECTRIC DOUBLE WALL OVEN	50" x 30" x 24-1/2" (without handle)
30"	WARMING DRAWER	10" x 30" x 23-3/8" (without handle)



Uncorked Aiming High

at the 450-acre vineyard. "They told me I had only forty-eight hours to make up my mind," he says. "A major buyer was waiting in the wings." Standing at the lower edge of the vineyard, looking up at the rows of vines climbing up to the rugged peaks of the Santa Lucia Range above him, Talbott clearly recalls the exhilaration and terror of that moment.

He comes across as a man who contains contradictions. Physically, he gives the impression of both rugged strength and preciousness: his thick, neatly trimmed beard providing a stark contrast to his shining pate, and his solid physique belying a refinement of manner. He's a kind of swashbuckling dandy, a motorcycle-racing aesthete. It's difficult to resist the temptation to compare the wines to their godfather: I can't help noting that their combination of power and finesse is fairly seamless. Perhaps we should attribute that combination to the vineyard itself: it has gravelly loam soil and faces southeast, soaking up the morning sun, but it is also subject to the chilly influence of Monterey Bay to the west.

While the Talbott Sleepy Hollow Chardonnay is the winery's signature wine, I sometimes find myself preferring its Diamond T Ranch bottling from the original hillside vineyard planted by Talbott in 1982. With only 24 acres on a very steep slope, this site usually yields less than a ton of grapes per acre. That hard-earned juice makes some intense chardonnay.

The Talbott empire includes several second labels, such as Logan, named for Talbott's son, which produces both chardonnay and pinot noir from the Sleepy Hollow Vineyard. The Logan chard is more forward and easygoing than that of the Talbott Sleepy Hollow Vineyard; the pinot is often a very good value, although it doesn't have the intensity of some of the neighboring Santa Lucia Highland cult pinots, like those from Pisoni Vineyard. Somewhat confusingly, a more complex Talbott pinot is also made under the name Case, from Sleepy Hollow fruit. The Kali Hart label is named for Talbott's

THE OENO FILE

- 2005 KALI HART VINEYARD CHARDONNAY The entry-level chard from the Talbott family is a great everyday white with crisp, lemon-zesty fruit that turns just slightly sweet on the finish. \$14
- 2005 LOGAN CHARDONNAY, SLEEPY HOLLOW VINEYARD Honey, beeswax, and vanilla on the nose, and a nice mouthful of fruit with a hint of minerality. Bigger and more complex than the Kali Hart. \$18
- 2004 TALBOTT CHARDONNAY, SLEEPY HOLLOW VINEYARD
 Sniff this and you know something seductive is coming: a
 layer of pineapple and honey with a foundation of Puligny-like
 stoniness. Nice as it is, it'll be better in '08. \$20
- 2003 TALBOTT DIAMOND T ESTATE CHARDONNAY The golden color is the tip-off here. Rich, viscous, and just short of decadent, thanks to a jingling wire of acidity. Drink with lobster. \$60
- 2004 TALBOTT CASE PINOT NOIR, SLEEPY HOLLOW VINEYARD An herbal, earthy, unsweetened-chocolate pinot that does an amazing imitation of a Nuits-St.-Georges. \$35 talbottvineyards.com.

For information on buying wine, go to houseandgarden.com and click on Wine and Food.

youngest daughter and gets the fruit for its chards and pinots from the River Road Vineyard, adjacent to Sleepy Hollow. The proliferation of names is confusing, but all these wines share the same typography, the same stripped-down graphic design, and the same coat of arms on the label.

Other Santa Lucia Highland producers worth seeking out include Mer Soleil, the chardonnay estate of Caymus producer Chuck Wagner. For bold Santa Lucia pinots, check out Morgan, Pisoni, and Roar. Twenty-five years ago, no one believed that wines like these could come from a place best known for broccoli and lettuce—no one with the possible exception of the Talbott family.

At the Bar

■ With the arrival of prepackaged spring water ice cubes—called, not surprisingly, Ice Rocks—the craze for brand name water has reached new heights. Ice Rocks have the advantage of appealing to both sybarites and germaphobes. Hermetically sealed in recyclable containers, these cubes are said to preserve the flavor of your cocktail because their water is flavorless and because they don't absorb the aromas in your freezer. But the real buzz is that Ice Rocks, produced by the Water Bank of America, offer a hygienic alternative for health-conscious consumers and travelers to countries where pure water is not always available. For anyone who has suffered the aftermath of a single margarita in Mexico—the likely result of one contaminated ice cube—Ice Rocks offer some insurance. Pack of 48 cubes for \$5, at aquamaestro.com. For more information, visit icerocks.com.







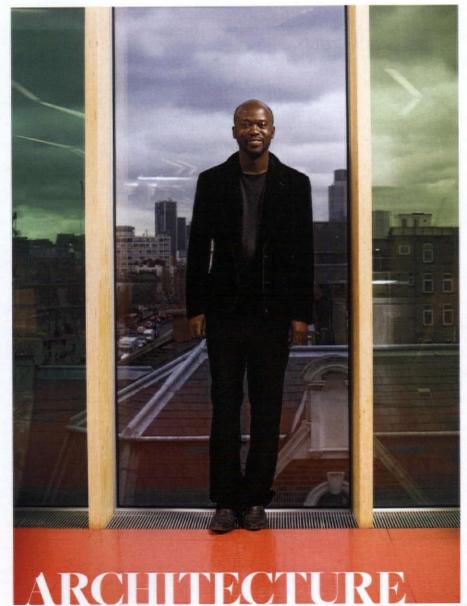
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How outdoor living should feel.

ARCHITECTURE ICONS PARKS BOOKS DESIGN DATEBOOK edited by gregory cerio



Briton David Adjaye is the world's now architect. A darling of the art realm, he has designed a studio for James Casebere and Lorna Simpson and collaborated with Olafur Eliasson; his first U.S. project, the Museum of Contemporary Art in Denver, opens this fall. At 40-wunderkind age for an architect—he is the subject of a scholarly show, "David Adjaye: Making Public Buildings," at the Studio Museum in Harlem on July 18. He spoke with House & Garden's Jen Renzi. HG How much of your work is in the public realm? DA The practice has turned 180 degrees, from houses to civic work. But houses-especially for artists-remain a big pleasure. HG Do the two worlds overlap? DA We want to address the public's disengagement with buildings. Architecture is not just some fancy art that gets done by and for wealthy people but an everyday experience that has the capacity to empower you. My public work explores the idea of retreat from the city, how to create bucolic views within an urban context, and accessibility. Public work can put an architectural face on a changing culture. HG How does your design for the Idea Store in London's Whitechapel, a sort of postmodern library, tie into this? DA A library should be in the heart of social commerce, part of the life and buzz of the city. The quality of space you can have here doesn't exist in the private realm for most people in their homes. There's nothing like being in a beautiful space looking out over the city.

ICONS

In the crazy cocktail of creativity that was France in the 1920s. they were the straws that stirred the drink, "Making It New: The Art and Style of Sara and Gerald Murphy," an exhibition opening at the Williams College Museum of Art in Williamstown, MA, celebrates two influential American expats who were smart in every sense of the term. Their circle included Picasso, Man Ray, Cocteau, Le Corbusier, and Léger. They fostered the early careers of Cole Porter, Hemingway, and F. Scott Fitzgerald. Gerald was a talented painter whose works, such as Razor (1924), below, prefigure pop art in their use of bold colors and household objects; all seven of his surviving canvases are on view in the Williams exhibit. But the Murphys' true art was their elegant, simple style. "They were attentive to everyday wonders," says Deborah Rothschild, the show's curator. "Their pareddown way-a Paris apartment with black floors and white walls, the only art a giant ball bearing on the piano-came as a revelation to the Europeans. Corbusier said, 'They practiced what we were only theorizing about." July 8 through November 11. wcma.org. -G.C.



HOUSE & GARDEN · JULY 2007



PARKS

How do you build the world's most eco-conscious park? Ken Smith knows. The landscape architect has just completed the master plan for the Orange County Great Park in Irvine, CA, with the help of a cuttingedge team of green-minded designers that includes Mia Lehrer, Mary Miss, and Enrique Norton. "This park is about creating a new idea of sustainability," he says. The 1,347-acre site will use recycled materials and water, and include areas for habitat restoration and renewable energy generation. Smith wants to connect the community to the land. "There is a real hunger for a public place that will bring people together," he says. To help rev up local interest, on July 14 the administrators of the Great Park will launch an orange helium balloon that will float 500 feet over the site. From its observation deck, passengers will be able to look out over the park, during and after the long building process. The balloon will be visible across the county-the perfect place to see and be seen. -MELISSA OZAWA

what we're seein

BOOKS

One of Vienna's lesser-known exports is the subject of Christopher Long's PAUL T. FRANKL AND MODERN AMERICAN DESIGN (Yale, \$50). Frankl, who settled in the United States in 1914, was both a gifted designer and an educator who understood the importance of explaining modernism. In 1932, Pierre Chareau, a French contemporary of Frankl's, completed an extraordinary, very private glass house and its furnishings. LA MAISON DE VERRE (Thames & Hudson, \$60), by Dominique Vellay, granddaughter of the original owners, and photographer François Halard, a House & Garden contributing editor, is a valuable document of that Paris masterpiece. In the heartbreaking A YEAR IN THE LIFE OF AN ENGLISH MEADOW (Frances Lincoln, \$35), Andy Garnett and Polly Devlin, owners of a meadow where visitors are "jolted into ecstasy and melancholy," fight to save a rare patch of landscape. In A PRIVILEGED LIFE: CELEBRATING WASP STYLE (Assouline, \$40), House & Garden contributing editor Susanna Salk applauds a way of life, as well as WASP avatars who aren't WASPs at all. Brazil's Oscar Niemeyer designed his only North American house in 1964. MODERNIST PARADISE (Rizzoli, \$45), by Michael Webb, examines that sleek southern California structure and the furniture within. Here's dessert: Martina Margetts's TORD BOONTJE (Rizzoli, \$75), a lavish catalog of the Dutch designer's blithe work. There are even instructions for making one of his chairs. - KATRINE AMES



DESIGN DATEBOOK

JUNE 1 RIBBON CUTTING FOR "COOL GLOBES," CHICAGO
A summerlong lakefront
exhibit (brainchild of local
philanthropist Wendy Abrams)
of over 120 Earth-shaped statues, made by artists and statues, made by designers interpreting solutions to global warming. coolglobes.org.

Addition to the Nelson-Atkins Museum of Art, Kansas CITY Architect

pavilions of translucent glass add much-needed gallery space and offer striking counterpoint to the stately original Nelson-Atkins building.

JUNE 17 TO SEPTEMBER 16 "SYMBOLS OF POWER: NAPOLEON AND THE ART OF THE EMPIRE STYLE, 1800-1815,"
SAINT LOUIS ART MUSEUM
As emperor, Napoleon, with his
designers Percier and Fontaine
developed a new decorative style using emblems of power

nd majesty for furniture, welry, and textiles. More than 140 works will be on display. slam.org.

JUNE 17 TO SEPTEMBER 16

"THE MIRROR AND
THE MASK:
PORTRAITURE IN THE AGE OF
PICASSO," KIMBELL ART
MUSEUM, FORT WORTH

portraits as a reflection of modern anomie and questions of identity. Using works by Cézanne Modigliani, and others

the exhibit documents the transformation of the art form. kimbellart.org.

"DESIDERIO DA SETTIGNANO: FLORENCE," NATIONAL
GALLERY OF ART, WASHINGTON,
D.C. An overdue showcase
of work—tender busts

of children, basby an extraordinary yet little known artist. nga.gov. —GERALDINE DE PUY

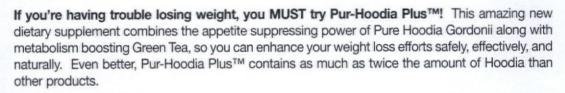
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architecture

EERO DYNAMIC

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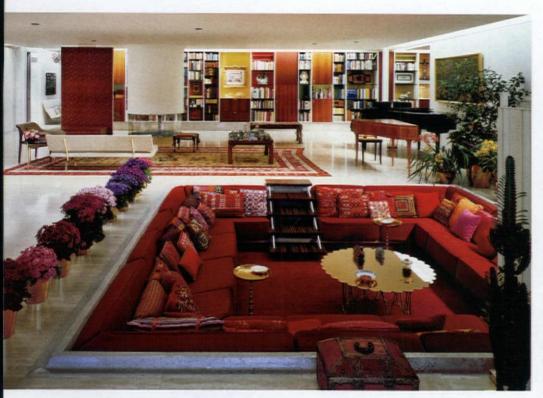
Eero Saarinen (below, in his Womb chair of 1946-'48 for Knoll) embraced biomorphic form in architecture and in furniture design.

His TWA Terminal of 1956-'62 at New York's JFK Airport (formerly Idlewild), left, used the flow of organic interiors to evoke the buoyancy of travel.

FOR ALMOST HALF a century, one question that still bedevils design buffs is Eero Saarinen's place in the hierarchy of modern architecture. Such uncertainty would have seemed surprising when Saarinen died, in 1961. Though he was only 51 at the time (a mere child by present-day standards of the profession), he left behind an impressive body of large-scale public work, more than enough, it seemed, to guarantee his place in history.

But as time passed, his lack of a signature look—International Style one moment and Neo-Expressionist the next, with no apparent rhyme or reason—raised doubts about his enduring stature. Ludwig Mies van der Rohe once defended his own relentlessly uniform approach to design by declaring, "We don't invent a new architecture every Monday morning."
But Saarinen came close to doing so. And even though stylistic consistency is no longer deemed necessary to be taken seriously as an artist-architect, that hasn't been enough to solve the puzzle of Saarinen.

Now, however, a long awaited exhibition and its accompanying catalog (Yale University Press) might well clear up the question of where this magnificent misfit belongs in the big picture of





The focal point of Saarinen's Miller House in Columbus, IN, was the conversation pit. above, featured in House & Garden in February 1959. ■The exuberant roof of his Ingalls Hockey Rink of 1956-'58, at Yale, left, contrasts with his buttoned-down

IBM research center of 1957-'61 in Yorktown Heights, NY, below.

construction resumed in America after World War II. But nepotism is not an infinitely renewable resource, and before long it became clear that Saarinen the younger was the real thing and well on his way toward eclipsing Saarinen the elder, whose tepid, quasi-classical American work never recaptured the vigor and imagination of his early folkinspired output in Finland.

One after another, Eero Saarinen kept knocking out major hits. In 1948 he won the competition for the United States Jefferson National Expansion Memorial in St. Louis with his startling entry: the colossal, stainless-steel-clad catenary structure now known as the Gateway

Arch. That same lucky year he was asked to plan a sprawling technical center for General Motors near Detroit, early evidence that corporate America was ready to embrace the International Style, which before World War II had made few inroads in this country.

A swift succession of brilliant but never predictable schemes followed, including the Kresge Chapel at MIT (House & Garden, July 2004). This skylighted brick cylinder suggested how modern architecture might convey the power and solidity of the Romanesque, something Mies particularly wished to convey but rarely achieved in quite this way. Oddly enough, Saarinen's last finished building, his CBS headquarters of 1960-'65, was a conscious reaction to Mies's incomparable Seagram Building, three blocks

modernism. "Eero Saarinen: Shaping the Future" begins a seven-stop American tour on November 17 at the Cranbrook Art Museum in Bloomfield Hills, Michigan, part of the pioneering design school that Saarinen attended and whose longtime head was his father, Finnish-born architect Eliel Saarinen. The hefty book provides a much needed basic monograph, and proves how much its subject crammed into his short career. It is unlikely that many viewers will leave this retrospective without having their mind firmly made up about this intriguing figure.

Admittedly, the enormous prestige of Eliel Saarinen (with whom Eero initially practiced before setting up his own firm in 1950) helped his son get major commissions as soon as large-scale



architecture



to the east in midtown Manhattan and completed two years before Saarinen began. Though the CBS building is clad in angled vertical slabs of dark granite—hence its instant nickname, "Black Rock"—it doesn't feel as substantial or imposing as the bronze-detailed Seagram, perhaps owing to Saarinen's fatal mistake of setting it at the center of a depressed plaza rather than atop a sublime podium, which was one of Mies's infallible devices.

During the 1950s, American universities were in an expansive mood, and Saarinen built dormitories at

Chicago, Penn, Vassar, and Yale, all more or less duds because of their inflexible interior layouts. The most adaptable feature of his Vassar residence hall turned out to be the sunken seating area (an idea the architect invented for his much celebrated J. Irwin Miller house of 1953–'57 in Columbus, Indiana), which the young ladies soon dubbed "the passion pit."

As part of an ambitious program to improve the architectural quality of American embassies, Saarinen built new U.S. diplomatic buildings in Oslo and London, all the while keeping one foot planted firmly in the world of culture (his

Saarinen was the first to use Cor-Ten weathering steel, in his John Deere company headquarters of 1957-'63 in Moline, IL, top left. # His flare-based Pedestal series of 1954-'57 for Knoll, top right. # The Gateway Arch of 1947-'65 in St. Louis, above, is 630 feet tall.



Vivian Beaumont Theater being the best part of New York City's excruciating Lincoln Center) and the other in the big business establishment (executing major suburban campuses for Bell Telephone, IBM, and John Deere).

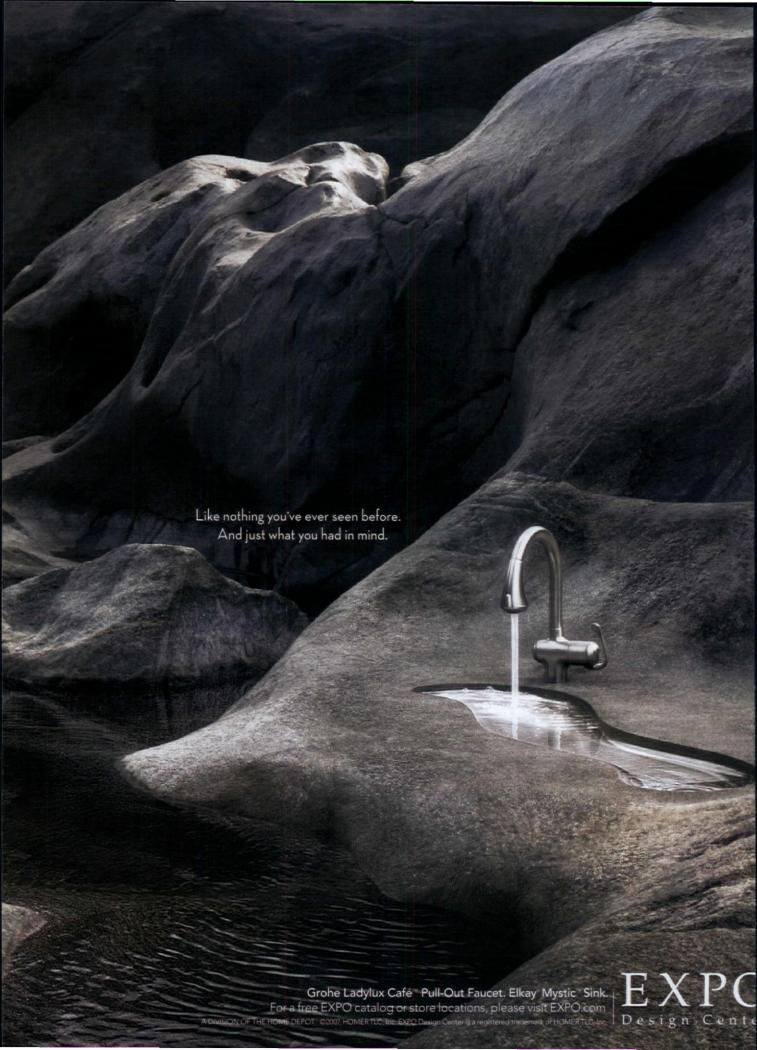
Saarinen even found time to create one of the most distinctive furniture designs of the period, the Pedestal series for Knoll, distinguished by its single support—the flaring white plastic coated aluminum base he hoped would clean up the "slum of legs" he found typical of conventional interiors. Though the Pedestal chair in its sev-

eral versions now seems a classic of dated futurism, his Pedestal tables remain curiously timeless.

Saarinen nailed his place in history late in his career with two widely acclaimed airport schemes that demonstrated how the grandeur of Beaux-Arts train stations might be translated for the needs of the jet age. The dynamically soaring lines of his TWA Terminal at Idlewild (later JFK) Airport, in New York, and

Dulles International Airport outside Washington, D.C., both captured an almost palpable feeling of flight. The TWA Terminal is now in a sorry state of disrepair, but it is still among the most joyous buildings of the twentieth century, and it makes the gimmicky terminals of Santiago Calatrava—including his inexplicably praised Transportation Hub, under construction at ground zero in New York City—look silly.

The jury has been out on Saarinen in large part because his eclectic approach—no crime in itself by current-day mix-and-match standards—did not seem to proceed from (Cont. on page 115)



In the Garden The flowers of Hydrangea quercifolia 'HARMONY.' left, are deliciously rotund. and the elongated blooms of 'SNOWFLAKE,' right, can measure more than a foot long. All artisan-made pottery is from Sara. saranyc.com. See Shopping, last pages, and houseandgarden.com.

Unusual Hydrangeas In a range of colors and shapes, special varieties of an old favorite add interest to your garden all year BY CAROL WILLIAMS

ears ago my daily walk to the Hampstead tube station in London led up a narrow street lined with soot-black houses, each with one or two mophead hydrangeas planted near its door. Flower heads opened into shades of cream, sky blue, and lilac and faded into rose, aqua, and mauve, bending and billowing like waves crashing against the sidewalk.

That street was my hydrangea initiation. Gardeners need glimpses of hydrangeas in unexpected places, colors, or seasons to shock them into recognition. It's too easy to dismiss them as gaudy clichés.

Few spectacular garden plants are quite as useful. A good specimen of each of four or five hydrangea species can form the woody backbone of a small garden throughout the year. A quercifolia, a macrophylla, a serrata, and a paniculata deliver sweet flowerings from summer to frost, mellow autumnal foliage, and rustic winter architecture. Massed into banks, they make a big garden symphonic. With new cultivars, undreamed-of colors and forms appear each year. And new and hardy remontant types bloom where hydrangeas never have before.

The familiar undulating, large-leafed, summer-blooming shrubs are macrophyllas. They divide into two subcategories, according to the form of their flower heads: round-headed "mopheads" (or hortensias) and "lacecaps," which have flat heads of large-petaled flowers clustered around beadlike ones. With origins in coastal Japan, macrophyllas are happiest with some moisture in the soil. They can grow in zones 6 to 9 and flower best in dappled light, needing some shade or northern exposure in the southernmost range and tolerating more sun in the northernmost. Most macrophyllas are litmus-paper plants, flowering in blues where soil is acidic and in tones of pink where it is alkaline. Soils (Cont. on page 115)



Hydrangea aspera 'SPINNERS' can reach 10 feet in height and when mature will have beautiful, exfoliating bark. The leaves are large and feltlike. 2 A cultivar of the wild hydrangea native to North America, H. aborescens 'BOUNTY' is a reliable bloomer with tiny sepals. 3 The showy pink double flowers of H. macrophylla 'JOGASAKI,' a Japanese lacecap, can grow to more than 5 feet in height. 4 H. serrata 'BLUE DECKLE' is a lacecap that blooms from midsummer until fall. The shrub has a soft, loose growing habit. 5 Mauve blooms age to a deep purple on H. serrata 'MIYAMA-YAE-MURASAKI,' also known as 'Purple Tiers.' 6 The cupped sepals of the mophead variety H. macrophylla 'AYESHA' are reminiscent of a lilac. Pale flowers complement dark, waxy leaves. Wilkerson Mill Gardens, Palmetto, GA. 770-463-2400. hydrangea.com.









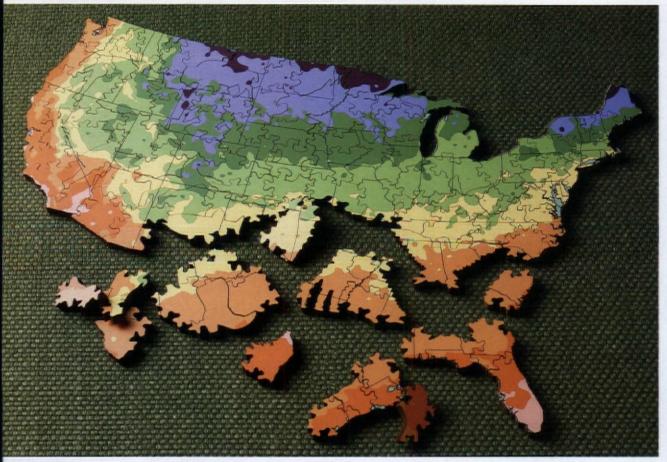
PRUNING

Macrophylla, serrata, and quercifolia hydrangeas form flower buds for the next year in the summer and autumn after they have bloomed. To be safe, prune right after blooming. (Or don't prune at all: hydrangeas seldom need it.) Paniculata hydrangeas bloom on new wood and thus can be pruned in winter or early spring. In all cases, pruning to renew old shrubs is done over three years by removing the oldest third of all branches from their base each winter and leaving the rest to flower.



One Gardener's Almanac

Who's Zonin' Who? The hardiness maps that help us determine what will thrive in our area are often out of date or strangely misleading. What is a gardener to do? BY TOM CHRISTOPHER



The National Arbor Day Foundation has assembled an up-to-date "zones of hardiness" map showing bands of warming weather marching northward. I'VE HAD MANY horticultural heroes over the years; currently, Harry Truman heads the list. Our 33rd president famously called for a "one-armed economist." As a gardener, I yearn for a similarly equipped climatologist—a scientist who will not follow every prediction about climate change with an "on the other hand" qualifier.

In fact, the seeming indecision of the current crop of climate prognosticators poses a problem for gardeners such as myself. Successful gardening derives from a sensitive response to the natural environment, and clear, up-to-date information becomes the gardener's essential tool. How then to deal with predictions that run the gamut from England's herbaceous gardens giving way to subtropical varieties—a possibility, according to "Gardening in the Global Greenhouse," a scientific report on the future of gardening in the

UK—to threats by rival researchers that the Gulf Stream could stall and plunge the British Isles into subarctic winters?

Such wrangling is, of course, part of the scientific process. What is less understandable is the suppression of climate change information by parties with a vested interest in the status quo.

A particularly egregious example seems to be the impasse surrounding the United States Department of Agriculture's "plant hardiness zone" map. The standard guide, for gardeners, of plants' adaptation to climate, this map was last revised in 1990, and everyone agrees that it is out of date. In 2003, the American Horticultural Society produced, at the USDA's request, an updated version based on more recent climatological data. When the society presented its map, however, the USDA rejected it, saying it

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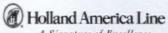
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One Gardener's Almanac

was submitted in a format that wouldn't allow multilayered computer data.

But published statements by sources connected to the USDA suggest that the real reason for the agency's dissatisfaction was the dramatic change in winter temperatures when compared to the 1990 edition. In fact, globally, 11 of the 12 warmest years on record have occurred since 1995. The USDA intends to prepare its own map, which draws on 30 years of records. By averaging in cooler temperatures from the 1970s and '80s, the USDA will mask the subsequent warming.

Significantly, and this may be the main issue, this statistical manipulation would likely suppress an increase in liability for the nursery crop insurance program. The USDA's Risk

Management Agency operates this program in partnership with private insurance companies. Designed to compensate wholesale nurseries for damage inflicted by extreme weather or natural disasters, it is big business: in 2005 the insurance companies collected \$68.8 million in premiums to insure \$3.9 billion worth of plants. The insurers use the USDA zones of hardiness map as the primary guide to determine eligibility for coverage—nurseries can insure an outdoor crop only if they are growing it in an area designated as hardy. The

climatological redistricting proposed by the American Horticultural Society, had it been accepted by the USDA, would have, absent a fundamental change in policy, obliged the RMA to update its hardiness designations. Such an update would likely have forced insurance companies to extend coverage for cold-sensitive crops northward to broad swathes of territory where in the past coverage had been (and still is) denied.

Luckily, for gardeners like myself, there is another map. In 2006, the National Arbor Day Foundation, which distributes nearly 10 million trees a year, responded to requests from its members by publishing its own zones of hardiness map, basing its version on weather records from 1990 to 2004. This map, available on the foundation's Web site (arborday.org), reflects the climate now-and provides an animated glimpse of what is happening. Click the prompt, and the 1990 USDA map transforms itself into the foundation's 2006 replacement showing warming weather marching northward across our continent.

THE CHANGING AMERICAN LAWN

COOL SEASON GRASSES

- Kentucky bluegrass
- Annual bluegrass
- Perennial ryegrass
- Fescues
- Bent grass

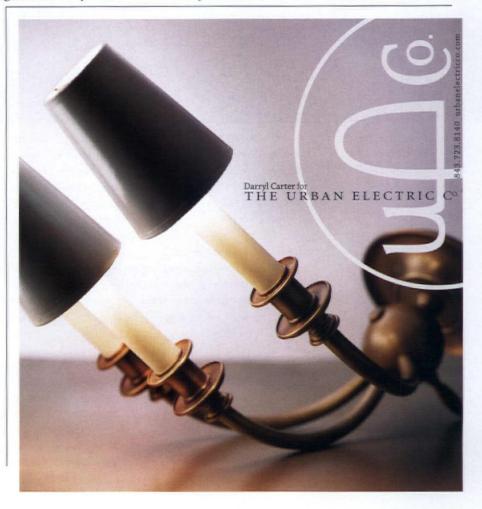
WARM SEASON GRASSES

- Zoysia
- Buffalo grass
- Hybrid Bermuda grass

From the point of view of the gardener, however, even the most cutting-edge zones of hardiness map is a crude tool, since temperature is only one aspect of climate. In the inland areas of North America, the warming trend, according to scientific consensus, will bring with it an increased frequency of summer drought. This combination of factors has led climate modelers to predict a change in agricultural crops. Wheat cultivation is predicted to move north into Canada and Alaska, to be replaced, perhaps, in the continental states by the cultivation of more heat and drought tolerant grains such as sorghum and corn. For homeowners a similar substitution may occur in turf grasses. The cool-season turfs such as Kentucky bluegrass, which have been

favorites in America's northern and central states, are likely to be displaced by native buffalo grass and Asian zoysias. This change has aesthetic as well as botanical implications: the emerald-green velvet that has long been the ideal of the American greenskeeper may give way to a wirier, less vivid look. Changing the context in this fashion will inevitably transform the texture and palette of the garden as a whole.

Tom Christopher at his Gardener's Almanac online.



Field Trip

City Splendor Fort Tryon Park, one of Manhattan's most beautiful, horticulturally ambitious spaces, fell into decay but has made a welcome and miraculous recovery BY CAROL WILLIAMS



In summer, Deutzia and Persicaria polymorpha bloom along the promenade. From the top, you can look south to the buildings of downtown Manhattan, west to the woodsy Palisades, and north to spectacular views of the Hudson River. The park has an astonishing eight miles of pathways, all of them worth exploring at any time of the year.

ON 67 CLIFFTOP ACRES at the northernmost end of Manhattan lies a treasure of American landscaping. Designed by the younger Frederick Law Olmsted, then alternately cultivated, neglected, and gloriously resurrected by the New York City Parks Department, Fort Tryon Park is free and open to the public 365 days a year. Take the A train.

The park's south entrance stands across from the 190th Street stop, New York's only Gothic Revival subway station. From the gate, paths and terraces lead the eye to astonishing tree-framed views of the Hudson River, 240 feet below, and the wild, forested cliffs of the opposite shore. A few feet away, the Heather Garden begins, undulating, apparently forever, up a gentle slope.

Olmsted's Heather Garden presents an extraordinary spectacle in a public park. A narrow footpath separates two long beds. In one, moorlike drifts of heaths and heathers—roughly 50 varieties of each—are elegantly interplanted with scillas, species tulips, fritillaries, daphne, and franklinias. The heaths bloom from January to April, the heathers from June to September. The other bed flowers in spring and summer include lilies, peonies, iris, anemones, musk roses, and viburnums. Hummingbirds hover. Joggers linger.

Beside the Heather Garden a promenade climbs beneath American elms and culminates at the stone-walled Linden Terrace. From there you look out over wheeling hawks, the medieval tower of the Cloisters, and 20 miles of Hudson River. In summer, local residents spend entire days there in river breezes and green linden shade—"our air conditioner." Some eight miles

of stone pathways, stairs, promenades—blasted out of Manhattan schist—lead organically from terrace to terrace. Sheltered stone benches, nestled against cliffs, and hostas, magnolias, and witch hazels are small gardens in themselves, intimate and serene.

How so exquisite a landscape survived tells a story of the evolving attitude to public space in a great city. Fort Tryon was the scene of a bloody Revolutionary War battle; the British won and took Manhattan. In the late nineteenth century, several captains of industry, drawn to the charismatic terrain, created estates at the site.

In 1917, John D. Rockefeller II purchased the largest of these to serve as a future city park as well as the site of his Cloisters Museum. Initially, the city refused the gift: the difficulties of turning the site into a public park seemed insurmountable. Rockefeller persevered, choosing to give the city a completed park, with the caveat that the city must maintain it. In two bold moves, he bought the

view (the cliffs on the opposite shore, now New Jersey's Palisades Interstate Park) and retained Olmsted (son of the Central Park designer). Olmsted's plan works brilliantly, artfully separating pedestrian and vehicular circulation. Stone walls, arches, and parapets accentuate and blend with the site's natural contours. Thousands of plants were specified and planted.

Rockefeller handed over the park in 1935. As it happened, this gift of enlightened capitalism thrived under America's closest approach to socialism. The WPA trained scores of gardeners for city parks during the Depression, and Olmsted's plantings flourished. The park was hugely popular, especially with the many immigrant populations of upper Manhattan.

In the 1950s and '60s, the park began to decline along with the Parks Department's horticultural ambitions. As the city's fiscal fortunes fell in the 1970s, Fort Tryon was a victim. Invasive and unpruned trees obliterated views; flower beds and rock faces disappeared under ivy. As its beauty vanished, the park became dangerous.

It lacked the support of private conservancies such as those that arose to aid Central Park and Prospect Park, but it received support from the Greenacre Foundation in 1983, initiating recovery. The New York landscape firm Quennell Rothschild created a master restoration plan. After extensive research, the firm recommended keeping the key elements of the original design and planting plans. A fully restored Heather Garden would be the heart of the project.





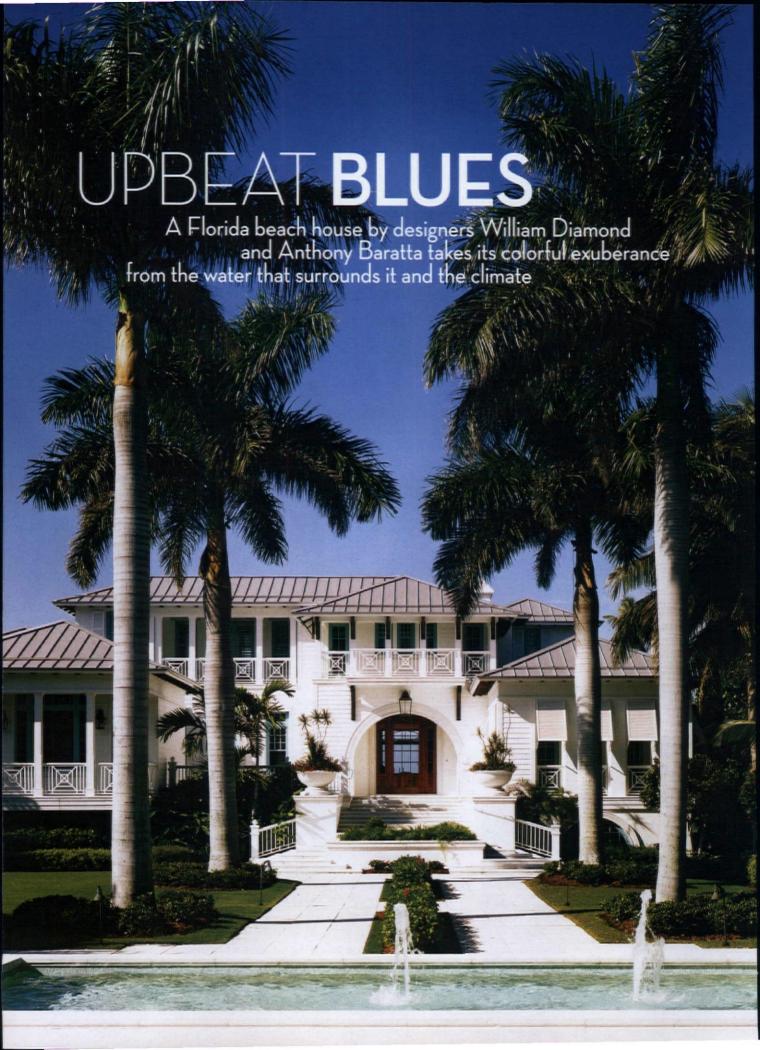
The decision to restore a park from utter dereliction to the height of horticultural complexity might seem quixotic. There are four highly skilled full-time gardeners and two assistants. Arborists regularly prune the trees to maintain health and keep views open. Enthusiastic volunteers contribute labor. Greenacre continued to help, and in 2002 the Fort Tryon Trust was formed.

But most important, the City Parks Department stands firmly behind the flowering of the park. Parks Commissioner Adrian Benepe, who has spent his whole working life in the city's parks, speaks eloquently in favor of the redemptive value of beauty in public spaces. "I've never seen a fist-fight in front of a flower bed," he says. Crime lessens; vandalism diminishes. Human beings are ennobled. Moreover, a beautiful park is a lodestone for neighborhood renewal.

All this is proven at Fort Tryon. Parks administrator Jane Schachat introduced yoga classes, mothers' groups, a dog run, and other activities designed to entice wary neighbors back into the park. An elegant restaurant, New Leaf Café, occupies the original stone concession building. Now the park is filled with people all day and at all seasons, and is itself a lure. Plans are afoot to replant Olmsted's original Alpine Garden, a rocky outcropping that descends the Broadway-facing slope of the park. A 700-foot Alpine Garden running down to a gritty New York avenue? Yes. nycgovparks.org.



Clockwise from top: On the path to the Pine Lawn, hostas and hellebore flourish beneath towering rock faces. The Heather Garden is flush with dianthus, oriental poppies, salvia, nepeta, and grandiflora; the George Washington Bridge is visible through the trees. Elsewhere in the Heather Garden, foxglove and coreopsis soften a rocky outcropping.







ea and land are never far apart at Captiva Island in the Gulf of Mexico. Anne Morrow Lindbergh wrote Gift from the Sea there, finding peace and purpose in the simple pleasures of the seaside.

David and Verna George know those pleasures well: the subtlety of first light, the splendor of full sun. They know the waves, the tides, the sand, the shells. By the time they finished their house on the beach three years ago, they had been vacationing with their family—they have three grown children—in Captiva for more than two decades.

The Georges lived in the house, entirely undecorated, to get the feel of it through the seasons. Then they brought in designers William Diamond and Anthony Baratta to make it into a home. "Can we have

Diamond and Baratta walked in on a spectacular day, looking back out at the water, which sparkled in a color that transcends turquoise and aqua. The sky was saturated bright blue. "Aha!" said one decorator. (No one remembers which.) "Aqua!" exclaimed the other. Or so the story goes now.

color?" the owners asked.

The designers and their associate, Jaime Magoon, created a fantasy of Florida. "We wanted to walk through and be The entry hall palette is pared to white and turquoise, above. Custom runner by Tai Ping; portieres in Raoul Textiles' custom-colored Kiev. In the family room, right, tropical prints mix well. Custom wicker sofas and club chairs fabricated by Bielecky Brothers, NYC, are in Raoul Textiles' custom-colored Lulu; portieres are in Raoul Textiles' custom-colored Emil. Customlacquered coffee table, fabricated by Ron Seff, NYC. Custom-finished Pagoda lantern by Charles Edwards.













"We built this for our children. This is their house"





"We had a willingness to be adventurous," David George says. Most of the furnishings are custombased on sources Diamond and Baratta admire, ranging from a dining room table inspired by the early twentieth-century Parisian decorator Armand-Albert Rateau to a breakfast room chandelier that is a tribute to one by Dorothy Draper that hung in a restaurant at the Metropolitan Museum of Art. Allusions abound, with references to classical Greece, contemporary fashion design, eighteenth-century orangeries, and tweedy club rooms.

The family room features bold, bright, overstuffed chairs in a Hawaiian fabric with outsized flowers. The Diamond Baratta carpet is in an abstracted paisley. The lamps are striped. "I was nervous about all these patterns together," Baratta says. "But Bill [Diamond] has a huge handle on pattern. You look at the five patterns in this room and it's glorious."

The library, too, is what Diamond calls "pattern on pattern," with an

"Every day, we walk through the house and we feel happy"

exhilarated," David George says. "We wanted to celebrate the quality of the light, the feeling of being by the sea."

The designers knew that the sunlight would allow them to, as Diamond says, "pump up the volume," to use colors that in a more diluted environment would have seemed too bold. There are the walls swathed in turquoise linen, enough to swim in. "We wanted the house to really flow," Diamond says. "There's a lot of turquoise, and then there's a lot of the Gulf of Mexico." But there's also sky blue and grass green. Other colors of the tropics—pink and coral—are there as well.

The bedroom carpet is an ode to tropical blooms — hibiscus, allamanda, and passionflower. In the main stairway and the dining room, Eric Beare murals conjure up other tropical delights, depicting places as near as Miami's Vizcaya and as far away as an imagined Gauguin-like South Sea island.

argyle carpet and a sofa upholstered in handwoven houndstooth. The walls, more subtle, are in a diamond pattern, one of the firm's signatures.

For the dining room, Connecticut craftsman Paul Flammang and his family created trellised walls and a ceiling from some 30,000 pieces of wood. The family gathers there for holiday meals, but family traditions fill the whole house. At Easter, the Georges and their grown children dye eggs. At Christmas, they hang ornaments gathered over almost four decades. Last Thanksgiving, Verna George hired a karaoke system, and even the grandmothers—at ages 87 and 92—stood up and performed. "This house is new, but it's getting a lot of love, a lot of history," Verna George says. "We're building new memories."

Beth Dunlop lives in Miami Beach. Her most recent book is Arquitectonica (Rizzoli).



TRADE SECRETS

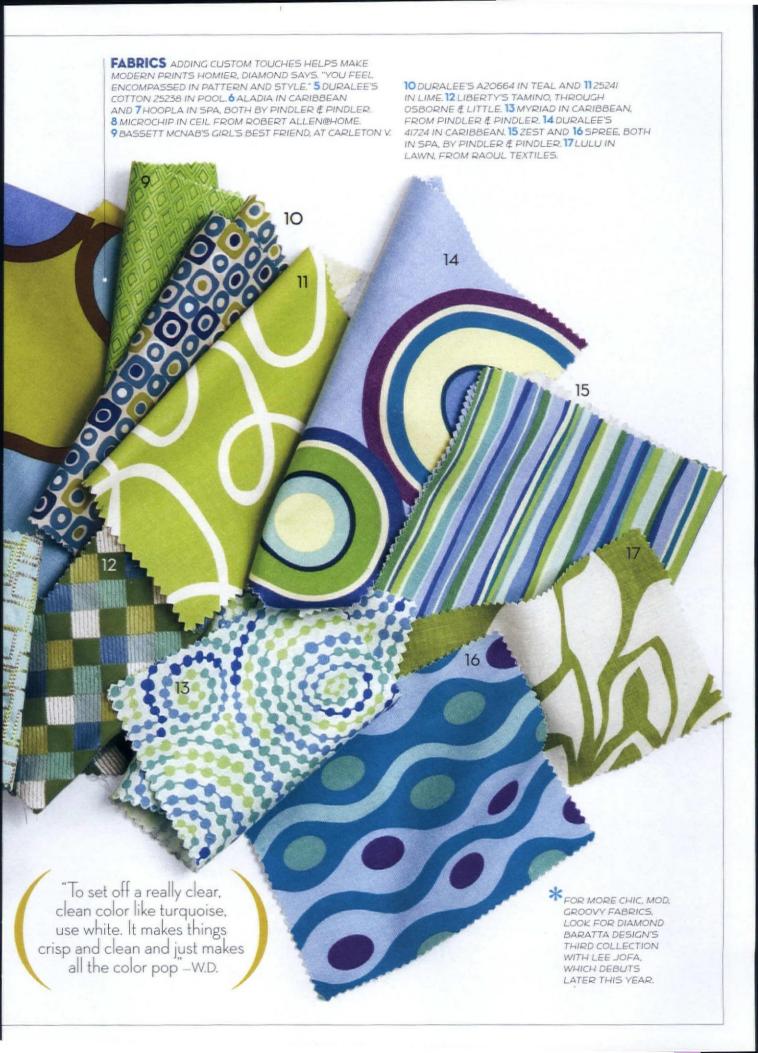
1 ACCO 20 IN CHLOROPHYLL FROM TWENTYZ AND

2 COLE # SON'S RAJAPUR IN LIME/TURQUOISE.



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IN DUSK BY ANGELA ADAMS AND 4 PLAYFUL PEARLS BY JASPER VAN DER HURD FOR VAN DER HURD STUDIO.





For mellow moments in Massachusetts, the garden behind the Kotur house, opposite page, features antique wicker chairs and Pottery Barn's Square Market umbrellas. Original stenciling in the master bedroom, this page, was revealed when paint was stripped from the walls. Kotur painted the spindle chair's cushion with the names of her daughters, Fiona and Alexandra. PRODUCED BY CHARLOTTE M. FRIEZE PHOTOGRAPHED BY ALEXANDRE BAILHACHE STYLED BY JOCELYNE BEAUDOIN WRITTEN BY JAMES SERVIN





an there be such a thing as destiny in a name? Sheila Camera (a surname that, she points out, means "room" in Latin) added luster to an already bright future when she met Robert Kotur in Manhattan for lunch one day in the '60s-a fine time to be a Briton in New York. "The Beatles and Vidal Sassoon had become part of the culture," says the London native. Before her arrival on these shores at the age of 23, she had already distinguished herself as a clothes designer for an English firm called Horrockses. One client was none other than the Oueen. "She was a lovely lady, with a fabulous figure and a great sense of humor," the designer recalls. But four years into working with royalty, she longed to conquer other worlds. Ohioborn Kotur, vice president of a market research firm, quickly married this young import, and the newly christened Sheila Camera Kotur soon became a popular fashion illustrator and decorator.

The couple settled in on the Upper East Side and started a family. Eldest

The living room combines bold florals with neoclassical elements. Custom-upholstered chairs by Jonas, NYC, are covered in Rose Cumming's Cumming Rose in Camel; antique armchairs have padding in Brunschwig & Fils's Satin La Tour in Gris; a sofa by Alexander Upholstery, NYC, is covered in fabric from Rogers & Goffigon. Custom-sized Dennis and Leen Paris Grill coffee table through Holly Hunt. The pine floor alternates ebony- and natural-stained planks.



"THERE'S SOMETHING
VERY COMFORTING
ABOUT THE HILLS AND THE
TREES. A SPECIAL JOY
COMES FROM SEEING THOSE
BIG PUFFY CLOUDS OVER
THE MEADOW"

"When I was growing up, the first thing on Saturday morning, my mother would hit the garden," says Alexandra. "We had outdoor speakers, and we'd blast Mozart across twenty acres. In the early seventies, my parents would play Bette Midler; Crosby, Stills, Nash, and Young; and Santana. Anytime I hear those artists, I think of my parents having a weekend in the country. My mother typically wore a Pucci outfit while she gardened. She has impeccable taste. There's not one thing in that house that I dislike."

Sheila Kotur's inventive stamp can be seen everywhere in the three-story house, built as an inn and tavern in 1780. In the living room, eighteenth-century Italian chairs, an Italian screen depicting a sublime landscape, and cotton pillows hand-painted by Kotur are

A corner of the living room, above, showcases one of two 19th-century Italian gilt sconces.

An antique lantern from Price Glover Inc., NYC, hangs above the staircase, right, leading to the upstairs bedrooms. A barn, opposite page, was redesigned for entertaining "on rainy days and for big crowds," says Sheila Kotur. Tables made from barn siding are surrounded by reproduction Georgian chairs. A polished-concrete floor offers a contrast to wooden beams.

daughter Fiona Kotur Marin, mother of four, designs handbags and clutches in materials like metal and snakeskin. Alexandra Kotur, a *Vogue* style director, has graced *Vanity Fair*'s International Best Dressed List. "We're a very close family," says Sheila Kotur. "I adore my daughters. I can honestly say that we have had, and continue to have, a lovely time together."

Key to the family's closeness has been time away from the city, finding nature and nurture in a four-bedroom New England brick home nestled on 20 acres of woods, meadow, and a bog so pristine that it is

being studied by ecologists from Harvard University. "It's been our family home for thirty-four years now," says Kotur, who has big brown eyes, graceful hands, a precise bob, and a mellifluous voice. "Everything here is gracious and warm and lovely."

Reminding her of the grand brick Robert Adam houses she would visit as a child, the weekend retreat offers a chance to indulge in typically English pursuits like planting flower bulbs, pulling weeds, and taking afternoon tea.







Glass and plaster trellis walls, left, enclose a porch. Vintage garden furniture is accented with pillows, such as those in Rose Cumming's Ribbons in Blue on the benches, at rear. ■ Irises, below, grow in profusion on the banks of the pond behind the house. ■ The walls of the guest bedroom, opposite page, are covered in vintage Jones & Erwin paper depicting 19th-century drapery; the bed is topped by a canopy of vintage fabric from Hinson & Co. Vases from Bombay Company were converted into lamps. Kotur painted the coverlet with the help of her daughters. See Shopping, last pages.

reproduction chairs with cushions in coarse white linen, which, Kotur notes, are "tactile perfect." Two wheelbarrows, tag sale finds, are at the ready to ferry glasses and plates to and from the main house. "Rolled-up sleeping bags and folded cots are in a cupboard for guests," she says. "And the barn is great for my grandsons, because they can ride bicycles inside on a rainy day."

When she daydreams, Kotur says, she imagines adding a glass greenhouse and a Japanese-style farmhouse to the property. But these are the kinds of musings a relaxing weekend will inspire. "It does have a special feeling, this house," she says. "Children love it." She is proud of her daughters, of the lives they've created for themselves. She has given them plenty of love, respect, and room to grow—much like the house, which in her care has also blossomed beautifully. James Servin is a New York-based writer.

energized by an ebony-striped pine floor. In the master bedroom, Kotur restored original stenciling on the walls with watercolor. A longtime friend and client assesses her taste: "She's an artist," says Gay Morris Empson, for whom Kotur has decorated five homes over a span of 20 years. "She has a great sense of space, and when it comes to color, she can be very daring."

Sensitive and refined (although, notes Empson, "she has a will underneath that ladylike exterior"), Kotur says she tries to keep furnishings appropriate to the era a house was built in. Nonetheless, her own artwork, including paintings of hydrangeas and tulips, features prominently in all of the rooms here. "Staying too much to a period can make a home look stuffy," she says, "and I feel that my art keeps the house looking young."

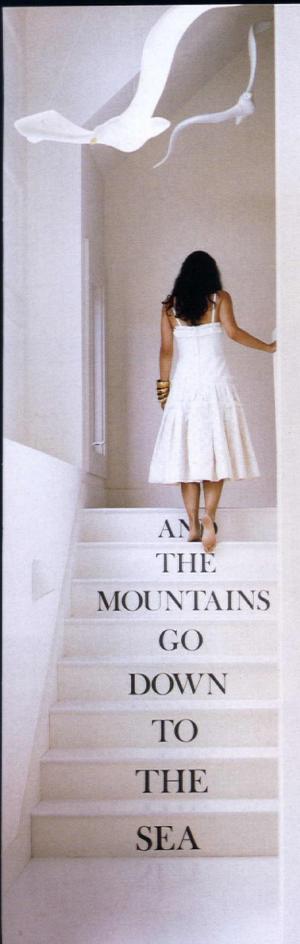
While color, pattern, and furniture abound in the house, the newly renovated barn is an elegantly minimal gathering place. At the center stand long tables made of repurposed barn siding, surrounded by Georgian

"FRIENDS AND NEIGHBORS TAKE TURNS
HOLDING GARDEN PARTIES. AT OURS,
WE HAD CHAMPAGNE AND STRAWBERRIES,
AND A HARPIST PLAYED"





Island For generations, Patricia and Gerrity Lansing and their families have enjoyed the gentle pace of life off the coast of Maine



Carolina, with her brother, Gerrit, opposite page, waves from the entrance to the barn on the property their parents share with their grandparents. The giraffes are by local artist Dan Falt. ■ Patricia, this page, in the hallway of the main house. The hanging seagulls and the writing on the stairs are by Sydie Lansing, Patricia's mother-in-law. A piece by John Walker hangs above three Prismatic tables by Isamu Noguchi for Vitra.



Patricia and Carolina play Ping-Pong in the large room of the boathouse, a perfect spot for family games and gatherings. Playful furniture made from reused tires is arranged in front of a large window with views of the dock house and the Sound. The white walls provide a backdrop for an assortment of Maine treasures, including buoys and vintage moorings.

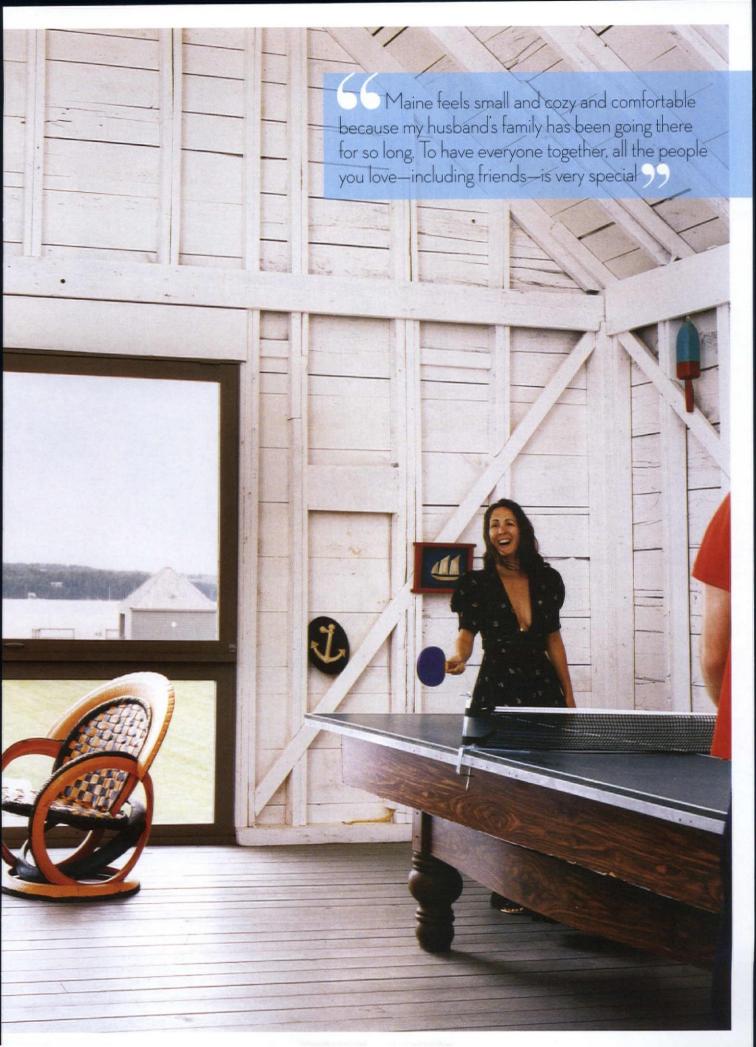
the summer, there are very few obligations in this small village off the coast of Maine. When Patricia Lansing and her husband, Gerrity, are in residence, they're far from the breakneck pace of their life in Manhattan. On any given day at their house, the biggest decision they might have to make is where to picnic or what time to take the kids—3-year-old Carolina and 2-year-old Gerrit—to the ice cream parlor on Main Street.

"It's completely unplanned," says Lansing. "You wake up and do what you feel like. It's just family and friends. Time really hasn't moved there." Packs of children ride their bikes around at eight o'clock at night. Shops leave their doors open with a sign that says they'll be right back. The same families—Rockefeller, Astor, Ford—have been summering there for many generations. (Gerrity is third-generation on his mother's side.) "You go there," says Lansing, 33, "and you come back younger."

She and her family spend the better part of August at the gray-shingled house that sits behind a hedge, a few hundred yards from the main house, where her in-laws - the art patrons Sydie Lansing and Gerrit Sr. live for most of the season. Usually, Patricia and her husband have friends come to stay from Thursday to Monday. And since her parents - the designer Carolina Herrera and Vanity Fair contributor Reinaldo Herreraare friends of the senior Lansings, they're frequent visitors, too. "My mom will stay with us, and dad will stay with my in-laws," says Patricia. "And then they'll switch." At some point, everyone gathers on the porch of the main house, because it's on the way back from the water.

On an average day, Patricia and Gerrity will go for a hike before breakfast and





Going swimming at my husband's grandmother's swimming hole, called the Farm, that's my favorite. When the tide is up, whoever wants to go there can go. There are big Adirondack chairs on the shore to sit in, and you can throw balls for the dogs to fetch

later pile into their Boston Whaler with the children and a basket of provisions and head off to a nice spot for a picnic lunch and a swim. Afterward, they might join Gerrity's parents on the lawn.

Since most of their life there is lived out of doors, Lansing wanted to bring the outdoors in when she set about decorating her house. (At the time of her engagement, it was just a shell. By the time she was married in 2002, it had been renovated by Keith Kroeger of Kroeger Woods Associates in Chappaqua, New York.) From her experience as a former fashion editor at Vanity Fair and then on the creative side of her mother's clothing business, Lansing is well versed in design. "From the outside, it looks like an old-fashioned barn," she says of the house. "But inside it's open and modern. I wanted it to be light and comfortable but have tradition." So she paired classic fabrics-ferns and muted stripes, for instance-with a mix of contem-

porary furniture and antiques from Sotheby's and Doyle's. "The cheapie estate sales," she says with a laugh. "I didn't want it to be fancy or formal."

The junior Lansings picked up the pair of giraffes that stand by their door from a local artist, Dan Falt, who opens his studio to any child who has learned to say please and thank you. Meals are spontaneous, too. The kitchen is open, and almost everything can be prepared on the grill.

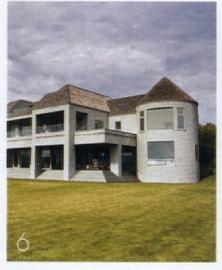
The only tempest for

miles around might come in the form of a storm front, or perhaps across the backgammon board. "We get in these huge fights," Lansing says about games with her husband. Gerrity is competitive—he's a financier and plays tennis every day—so they had to stop playing backgammon in the interest of domestic harmony. That, of course, is of supreme importance when you're raising the next generation in a long tradition.

Christian L. Wright is a writer based in New York City.



6When my parents stay, in the mornings th

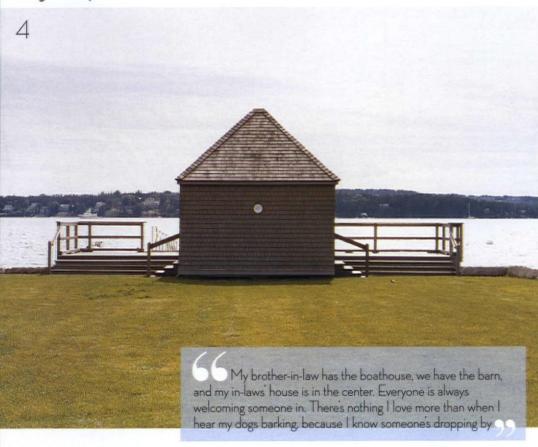








ids jump into bed with them. It's their favorite thing to do



Clockwise from top left: A grouping of antique wicker furniture creates a shady retreat on the back porch of the main house. 2 Patricia in her living room with Carolina and Gerrit. Fern motifs on Cowtan & Tout's Saranac in Yellow, Green, and Cream bring nature indoors. 3 The children love looking for heart rocks at the beach to add to the collection displayed on the front porch of the main house. 4 The dock house looks out across the Sound. 5 Sydie painted antique farm equipment in bright colors to line the gravel path leading to the entrance of the main house. 6 The property is affectionately called Summer Afternoon, and all of the buildings were designed by Keith Kroeger of Kroeger Woods Associates, Chappagua, NY.

Signature Style Summers off the Maine coast of



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"I LOVE TO COLLECT THINGS WITH
FERNS, AND I'M ALWAYS ON THE
LOOKOUT FOR A GREAT NEW PILLOW,
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INSIDE THE HOUSE." JUNGLE FEVER
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THE ROUGH WITH THE SMOOTH

DESIGNER GRETCHEN MANN'S CONNECTICUT FARMHOUSE
IS A UNIQUE MARRIAGE OF RUSTIC ARCHITECTURE, FOLK ART, NATURAL
ARTIFACTS, AND CHIC MODERNIST FURNISHINGS



PHOTOGRAPHED BY WILLIAM ABRANOWICZ PRODUCED BY JEFFREY W. MILLER WRITTEN BY JENNIFER OLSHIN





hen Gretchen Mann says, "Sometimes it's really a zoo in here," she's not referring to the dogs that roam her house, or to the chickens, roosters, goats, pigs, horses, shaggy Highland ox, and llama that feed on her seven-and-a-half-acre farm. She is talking about the comings and goings of guests at her frequent dinner parties. One step onto the grounds of Jollywood Farm, Mann's sophisticated ménage in Lyme, Connecticut, and it's easy to see why invitations are rarely refused.

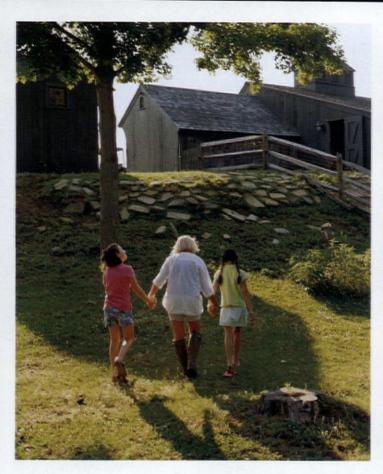
Mann, an interior designer, drew up the plans for the house, which was completed three years ago. Jollywood Farm appears to be of a piece with the architectural landscape of the town, settled in 1665. In fact, much of the house is an import. With Skip Broom, a local builder and restoration contractor, Mann pieced the house together from two Canadian barns and a Colonial New Hampshire blacksmith's shop. "It's the best of both worlds," Broom says. "The charm of an old building with all new mechanics."

The decor is another sort of amalgam: a mix of rustic and ultra-contemporary elements, frosted with a display of lovely and quirky objects. Mann's house offers a wonderful lesson in the way that a family can combine their wildly divergent tastes and interests into a cohesive yet uniquely personal whole. There is brio here that emanates not only from pets and partygoers but also from Mann's collections of antique weather vanes, trade signs, folk art, and natural ephemera like bones and antlers, and the snow globes collected by her daughter, Molly. There is also a tinge of sadness: while Mann was planning the layout of the house with the help of her husband, Mowry, he passed away.

Gatherings of friends and family are one way to keep away the blues. The core of the house, fashioned from the blacksmith's shop, contains a living room and kitchen and dining space. Exposed rafters soar

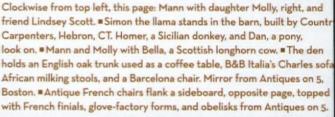
Mann juxtaposed sleek, low-slung furnishings, a light palette, and large windows with the dark rustic ceiling beams. At the kitchen end of the central room, above, Bombo stools from the Conran Shop line a concrete slab counter by Stan Bates Masonry Service, Haddam, CT. In the kitchen, opposite page, gold-leafed weather vanes top white custom cabinetry by Steve Hanford of Hanford Cabinet & Woodworking, Old Saybrook, CT. Appliances by Fisher & Paykel.



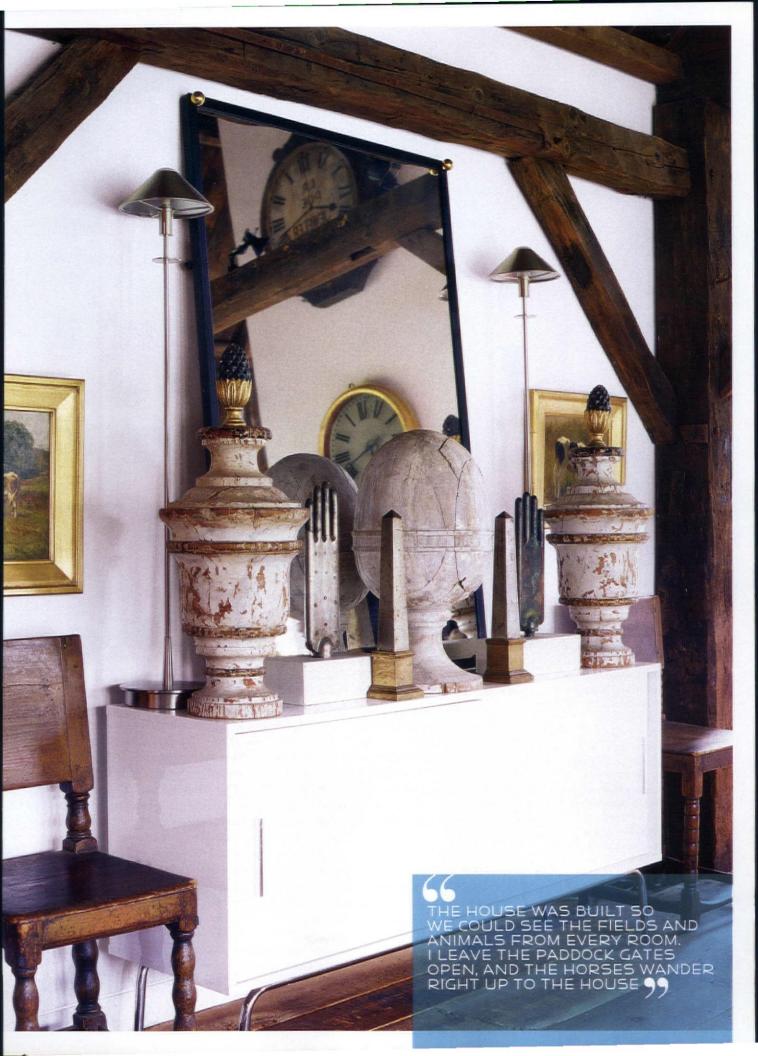












BONES, ANTLERS, HORNS— THEY'RE SCULPTURAL, TACTILE, AND GREAT CONVERSATION PIECES. I ALSO USE THEM TO TEACH MY DAUGHTER ABOUT NATURE





The bathroom, top left, includes Kohler's Bateau Vessels countertop lavatory. The master bedroom, top right, is calm and serene with pieces from Ligne Roset: a Lumeo bed by Peter Maly and Everywhere bedside tables by Christian Werner. Coverlet by Pratesi. ■ In another view of the master bedroom, opposite page, lamps from Fenwick Cottage, Essex, CT, top an Everywhere console from Ligne Roset. See Shopping, last pages.

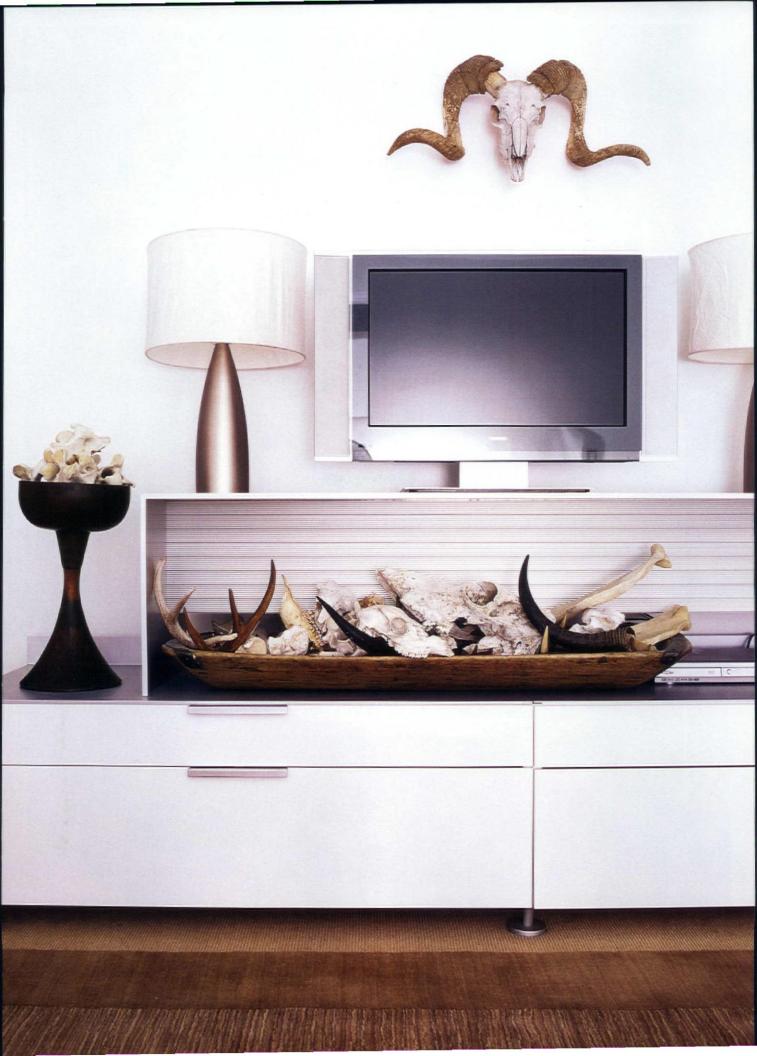
above, while large crossbeams span the room. Mortise-and-tenon joinery, handmade nails, and iron hardware hold it all together. The floors are foot-wide planks of aged pine. In contrast, the finishes and furnishings are modern and light. Walls and doors are painted white. White lacquered cabinets, seating covered in light glossy leather, and a Lucite coffee table float in the mix. A mantel-free fireplace, set high into a white chimney, seems to hang like a painting. (Mann repeats this design scheme in the private rooms: finishes in whites and neutrals, the furniture kept simple and contemporary.)

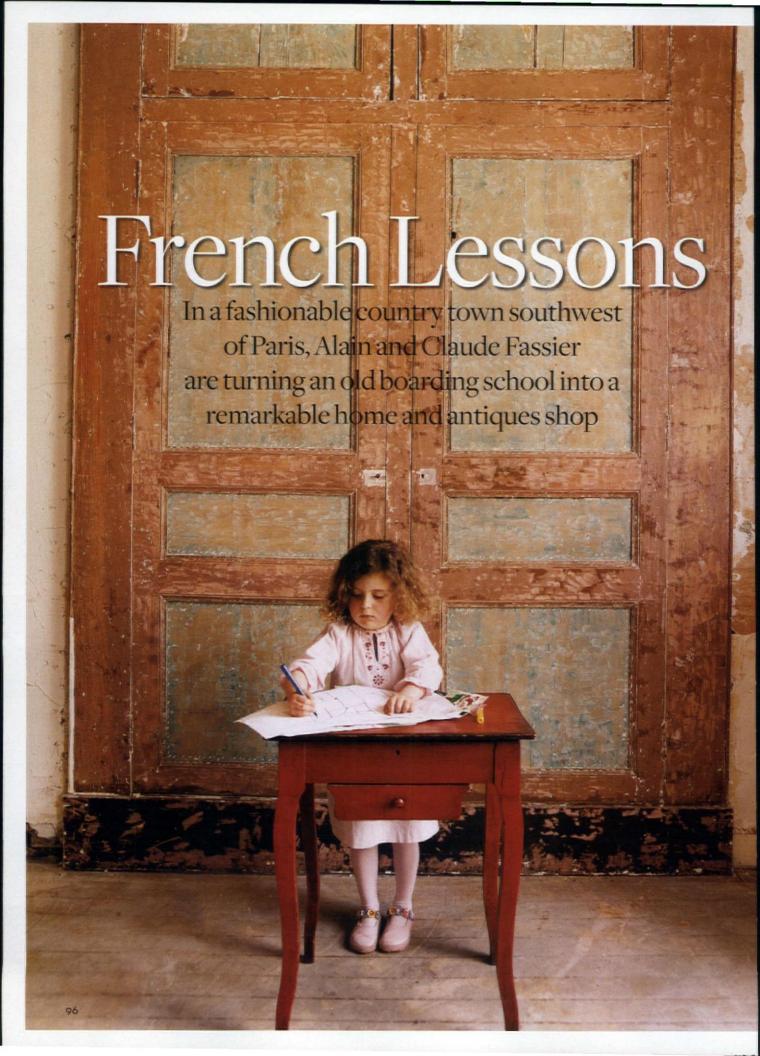
In the kitchen area, a rank of chrome barstools line an enormous U-shaped countertop made of concrete. Resting on white cabinetry, the counter is a chef's delight, virtually indestructible, and not prone to discoloration. Like a girl writing her name in a freshly poured cement sidewalk, Mann personalized the surface. In it she embedded her husband's riding bridle, bits of jade, coins, and a heart-shaped stone that Molly found. "It's a way to savor family memories and beautify the architecture," Mann says.

Against this backdrop, Mann showcases American, European, Asian, and African objects. Many are sculptural in nature and provide a top layer of texture and patina against the bright finishes and streamlined furnishings. Convex gilt-wood mirrors, carved eagles, and clocks are juxtaposed with organic pieces such as stag heads and wooden bowls. A collection of outsized finials heightens the drama to an almost baroque level. Urns, orbs, obelisks—isolated or in groups—cast expressionistic shadows.

Antiques dealer Angus Wilkie, a former neighbor, says, "Gretchen's flair is as wild as her pet peacock; she has a wonderful eye for combining disparate objects and natural materials." The peacock, alas, is gone. But when she surveys her home, Gretchen Mann must surely feel as proud as one.

Jennifer Olshin, director of the Ingrao gallery in New York, writes frequently about art and design.









y husband has a passion for renovation," Claude Fassier says. "He is really happy when he is en travaux—in the middle of work in progress." She is driving to Rémalard, one of the newly chic country towns in Le Perche, a region 90 miles southwest of Paris that is the new destination of urbanites in search of weekend retreats. There, Claude and her husband, Alain, French antiquaires exceptionnels, are well into his third renovation project, transforming a nineteenth-century girls' boarding school into both home and shop.

Converting the ground floor of the imposing four-story, 13,000-square-foot white stone edifice into a selling space was the first priority. The Fassiers' eclectic assemblage of unusual decorative elements is arranged vaguely like home interiors throughout the former school kitchens and laundry. Vintage treasures range from copper pots, faience, and Claude's collection of textiles and quilts to a silversmith's worktable and a stuffed boar. La Maison Fassier—which also features Alain's own creations of lamps, metal consoles, and tables, fashioned from salvage pieces, and Claude's designs of curtains, bedcovers, and tablecloths, made from old linen—has become a must stop for the savvy weekend clientele.

Claude says that she and Alain prefer houses that are in an unrestored state, what the French like to call *dans son jus* ("in its juice") and what less courageous home buyers might term dilapidated. "The moment the house is comfortable, Alain is ready to move," she says cheerfully.



The ground floor of the house is devoted to the shop, La Maison Fassier. Antique bergères and a vintage leather chesterfield sofa provide seating in the living room, this page, top. The large numbered chest from a seed merchant's storeroom has generous storage space. Persian rugs are from IKEA. The house, above, with a white stone and rough-cast facade, is on Rue de l'Église de Rémalard. The Fassiers have a flair for unexpected pairings. In the library, opposite page, a plaster and resin sculpture, a dried pumpkin, and rooftop finials top a metal factory table. Chaise longue by Le Corbusier. Art by local artist Alain Controu.



Alain built shelves along walls of the library, right, for the couple's collection of books. A worktable from an electronics atelier is strewn with 19th-century globes, engravings and posters in gouache, and a glass bell displaying a papier-mâché algae plant by Farfelus Farfadets, Paris. Vintage couture mannequins and a glass case filled with stuffed birds help give the room an air of wit and scholarliness.

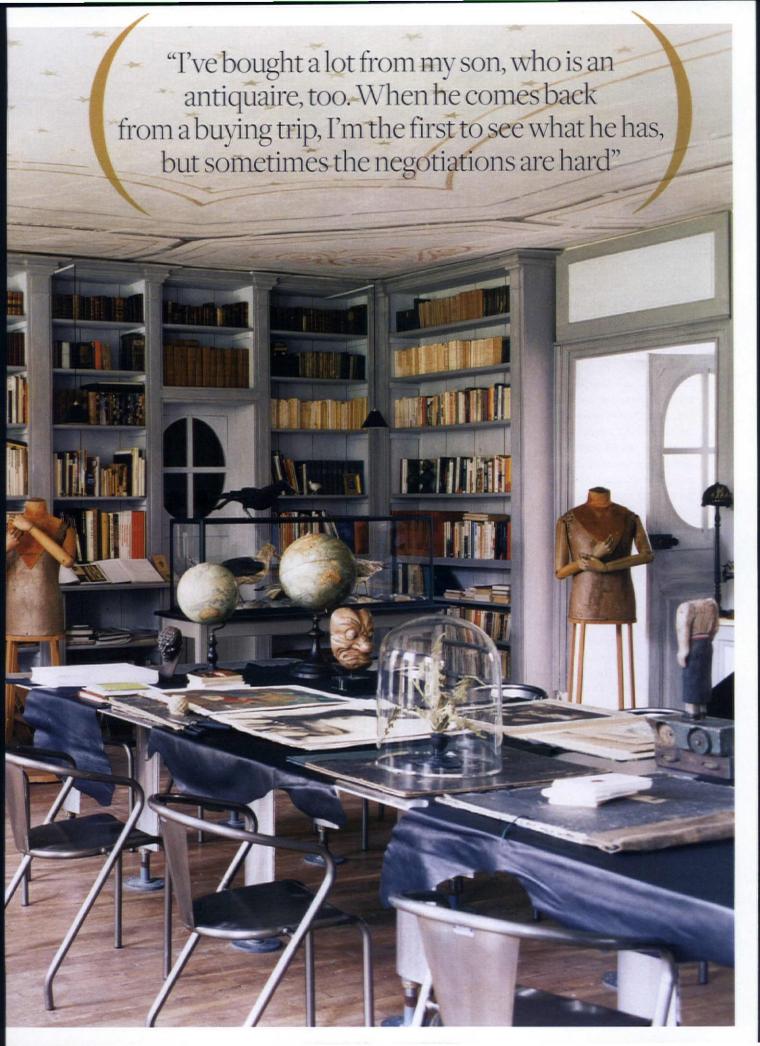
He was looking for a new challenge four years ago when they heard that the school and garden would soon be available. It had closed in 1947, and the spacious interior had been divided into ateliers and offices. When the Fassiers moved in, they lived from room to room around the work in progress. Alain was in his element. "There was more demolition than construction," he says. "We put the structure back practically to what it was at the origin."

In their private apartments on the second and third floors (the top-floor dormitory is now Claude's atelier), it's clear that their home is not only a labor of love but a restoration where artistic quality is matched by atmosphere. On the second-floor landing, visitors are greeted by Über, the couple's friendly basset hound, two nineteenth-century winged plaster guardian angels, and a lifelike owl in full flight—an introduction to the treasures that make visiting such an enchantment for the Fassiers' grandchildren from previous marriages.

nder Alain's careful touch, the original celadon green paintwork of the landing, with trompe l'oeil fluted columns and pilasters, came magically back to life. In the library, he peeled away layers of paint to reveal the former classroom ceiling scattered with green stars.

There, on a tiny Napoleon III chair, a child-sized mannequin wears a velvet jacket. Glass cases of haughty winged creatures and shelves burgeoning with books infuse the room with a scholarly atmosphere. "I wanted to respect an ambience that is a little boarding school and nineteenth-century," Alain says. "But it had to be functional, too," Claude adds. When family and friends come for a meal, globes and papers are cleared from the library





"When a lot of the family is here, everyone can find a corner to read, look at a DVD, or take a siesta. Each of us can live life as we want"

worktable. "It is a house that is very easy to live in," Claude says. "When there are a lot of us, no one gets in the

way; there is a place for everyone. And when it's just the two of us, that's fine, too."

One of many child magnets is the school's glassroofed open-air play and prize-giving area. Summer meals and outdoor reading take place on what is now the veranda, which is wisteriacurtained and overlooks an ancient arbor of linden and hornbeam trained into an arch. Entertaining hits high gear on the weekends. "Even during restoration, we managed to give dinner parties," Alain says. "We put up screens and decorated with flowers. branches, and candles."

The proportions of the house required large furnish-

ings. Many major pieces came from local sources. The nineteenth-century library paneling had been in a sixteenth-century château recently bought by one of the Fassiers' clients. The floor-to-ceiling buffet cupboards in the kitchen came from a house nearby. The huge, multi-drawer chest in the living room had been in the storeroom of a seed merchant.

The antiquaire's elegant eye is matched by do-it-yourself wizardry. Alain's own designs include built-in bookcases, furniture, lighting, and art. One abstract painting turns out to be a trestle tabletop from a paint workshop, expertly mounted into a work of art.

Butterflies and flowers decorate the stained-glass panels of the doors that lead to the living room. Alain cut through a wall to install them. "People exclaim, 'What? They are not original to the house?' "he says. "That's the best compliment there is." Jean Bond Rafferty lives in Paris.

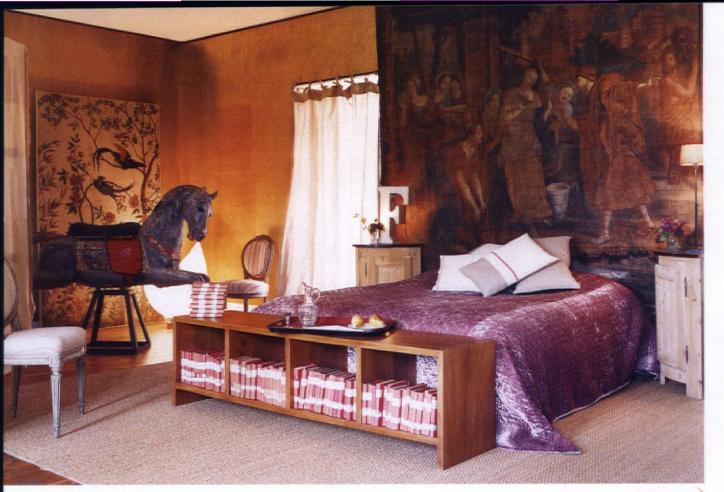




This page, clockwise from left: A box holds brushes used trompe l'oeil. In the living room, Alain inserted double doors with stained-glass panels. From salvaged materials he made kitchen furniture, turning a plumber's tabletop and metal tubes into a table. In the kitchen, Bettina sits if front of vintage bowls and a wire egg basket. Opposite page, clockwise from top: An 18th-century canvas serves a a headboard in the guest room. The carousel horse is 19th century German. The veranda has ca. 1930s rattan chairs Claude made cushions and table linens from dyed vintage textiles. Bettina stands by a bench full of Claude's pillow





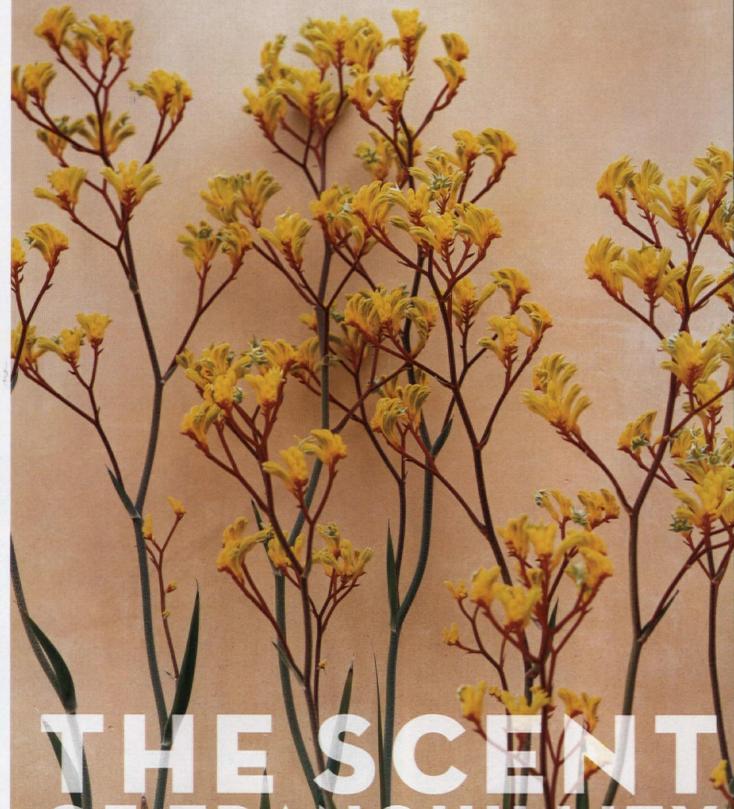


The guest room is the children's favorite. They rush up to ride the merry-go-round horse")



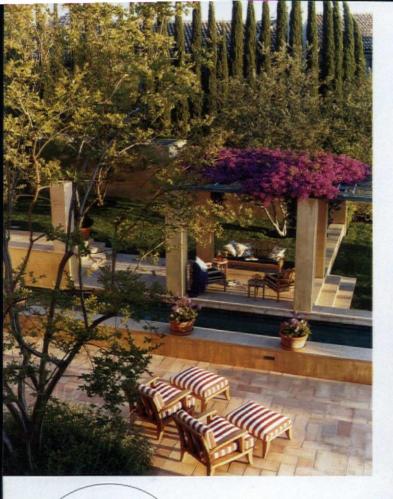
"My granddaughter Bettina loves to participate when I make pillows. She has her favorites—pink, yellow, light blue"





WON OVER BY THEIR SOUTHERN CALIFORNIA LANDSCAPE, ADRIENNE FONTANELLA AND PETER CULHANE HAVE BECOME CONNOISSEURS OF ITS FRAGRANT PLANTS AND PEACEFUL VISTAS





ardens can inspire poets and artists, soothe the angry, calm the harried, invigorate the idle, and heal the sick. Gardens have also been known to restore a faith in God. Five acres in Southern California had the power to

turn a woman's life upside down.

"When I was working, my husband used to joke that I didn't know where the kitchen was," says Adrienne Fontanella, a former executive. The fact that a defining feature of their house is its immense kitchen makes the remark all the more amusing. "I was such a New Yorker—I was kind of obsessed

with work," Fontanella admits. But six months or so after moving here in 2002, Fontanella was so won over by the tranquillity of the place that she began to reexamine her life. A few months later she had left her job and turned to the land.

Buzz Yudell, Mario Violich, and Tina Beebe at Moore Ruble Yudell built the house and established the bones of the garden in 1994, creating outdoor rooms for relaxing, assorted planting areas, a lap pool, and, along the slope A balcony offers a bird's-eye view of the lap pool, above. Bay lounge chairs and ottomans from Michael Taylor Designs are covered in Giati Design's Moroccan Tent in Crimson. Pink bougainvillea spills over a trellis, which shelters teak furniture from Giati's Paradiso Collection. ■ Potted Limonium perezii lines a low wall, right, next to the pool. Santa Barbara Designs' Santa Barbara umbrellas in Sunbrella's Forest Green provide shade.





"WE'RE ALWAYS
SURROUNDED BY FAMILY,
FRIENDS, MUSIC, AND FOOD.
EVERYONE STAYS WITH
US, AND WE LOVE HAVING A
HOUSE FULL OF PEOPLE"

of the hillside, a 500-tree olive grove. The grounds—over-looking the wild Santa Ynez Canyon, sided by Topanga State Park, and offering views of the Pacific Ocean—seem custom fit for Fontanella, her husband, Peter Culhane, a retired real estate developer, and their 6-year-old son, Harris. "There's such a tranquillity here," she says. A long vacation in Tuscany was also inspiring to her. "The trip was emblematic of a beautiful, simple life where it's eventful just to go to the market to get fresh asparagus."

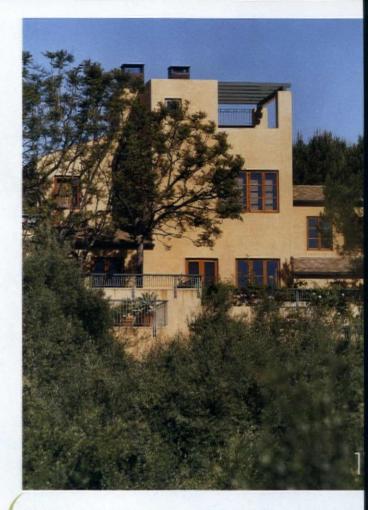
The herbs Fontanella planted in the garden gave her the boost she needed to start cooking. The couple now entertain frequently, making pizza in the outdoor pizza oven and using their homegrown herbs in other dishes. Harris kicks a soccer ball around a lawn shaded by a canopy of jacaranda trees and runs up and down the trails along the hillside. Fontanella and Culhane enjoy the vast olive grove and have started a small business selling olive oil. Olive-oil-based soaps and other products are in development. At the end of the day, the couple carry chairs to a spot among those trees to sip wine and watch the sun set over the mountains.

The garden prompted another passion in Fontanella. "We took out about a hundred rose bushes, left some, and added others," she says. "Now they're mostly all scented."

Perfume in the garden is paramount for Fontanella, who once had a career in the fragrance business. "I have five different scented geraniums," she says, plucking and rubbing leaves between her fingers. "Ginger, peppermint, lemon, nutmeg, and rose. This is Pelargonium capitatum 'Attar of Roses,' which is the best rose-scented geranium." Some of the hedges are made of fragrant bay laurel. In back of the herb garden, with its chives, oregano, mint, tarragon, and more, are espaliered apple and pear trees. A caper plant is tucked in on top of a wall.

All the senses are put to use here, Fontanella says. "It's the sounds of water and birds, the colors of the house and garden, the feeling

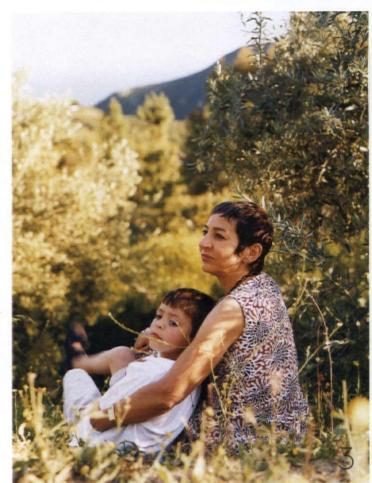
A view of the house. designed by Moore Ruble Yudell, Santa Monica. CA, from the olive grove below. 2 The terrace is a place to cook and eat outdoors. A table made from reclaimed redwood is set with glasses and carafes by Micucci. 3 Fontanella and her son, Harris, relax in the olive grove. Culhane and Fontanella make olive oil from the fruit. 4 Arbutus unedo and Alstroemeria Inca Ice 'Koice' are in front of the house. 5 Harris works on the engine of his toy car in the front courtyard. 6 Cotinus coggygria 'Royal Purple' and Agave americana grow in front of a stucco wall at the front of the house.



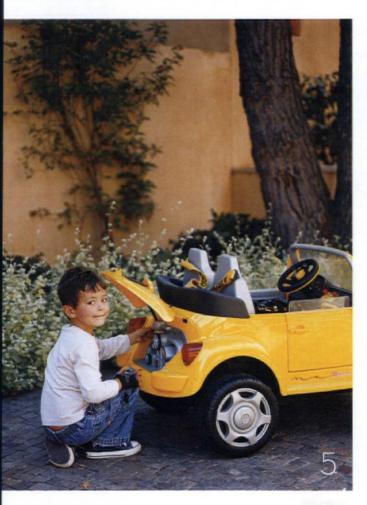
"WE ALL LOVE TO COOK. WE U







ASIL AND MINT FROM THE GARDEN TO MAKE PESTO VARIETIES"







The entry court garden welcomes visitors with the peaceful sound of cascading water. Cyperus papyrus flourishes in the center of the floor, made of Kasota limestone and Portuguese metallic-glazed ceramic tile. The succulent garden, sheltered by a low wall, includes Sedum nussbaumerianum, Crassula ovata, Agave attenuata 'Red Margin,' Senecio talinoides mandraliscae, Anigozanthos 'Harmony,' and Gasteria acinacifolia. Cupressus sempervirens adds ordered height.

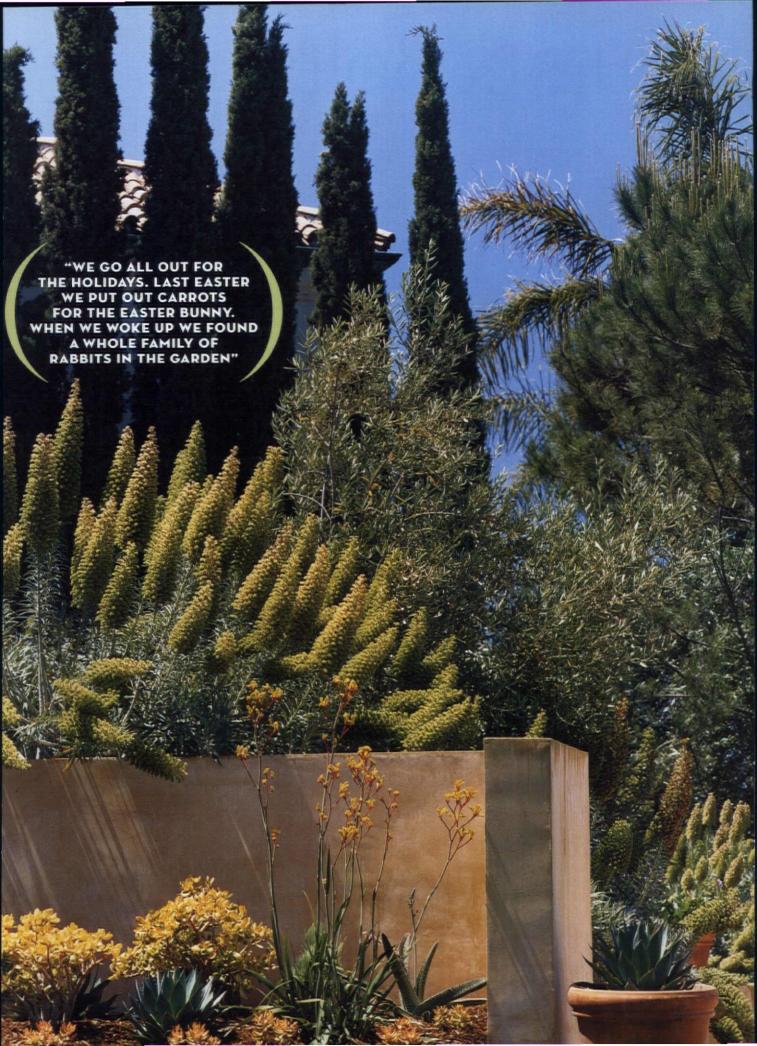
of walking barefoot on the cool grass." In a courtyard meditation garden, the canopy of a southern live oak cools the air, and smooth, blue-gray river rocks beckon bare feet. In another courtyard, water tumbles down a sculptural ladder, reaching the house with the sound of gentle splashing.

But there's one particular scent in the garden that Fontanella loves for its intoxicating sweetness. "It's Salvia clevelandii 'Winifred Gilman,' and it's tucked in everywhere," she says. Indeed, the presence of this native southern California sage can be detected in the jacaranda grove just off the reading room, among the olive trees, and in Fontanella's succulent garden. "This part of the garden was inspired by gardens we saw in Portofino," she says, pointing out a 50-year-old aloe, a rare yellow jade plant, an elegant Pedilanthus tithymaloides,

and an Agave attenuata 'Red Margin,' a lovely succulent with pointed, red-edged leaves.

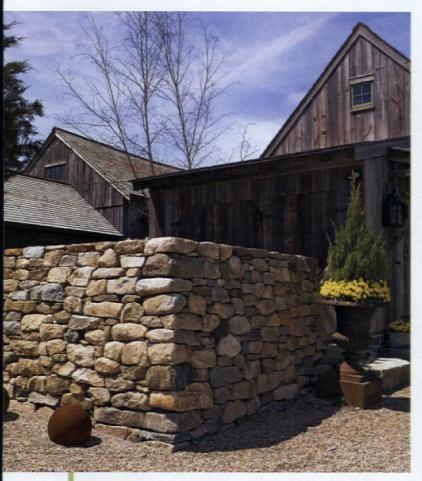
For some time after they moved in, Fontanella says, "the garden was crazy with people working all over." She brought in experts—local garden designer Stephanie Wilson Blanc and various others to discuss plants, soils, irrigation, and drainage. "Gardening is all about the water," she concludes. "It was hard figuring out the irrigation, what needs water and when," but eventually they did. And when that happened, everything else fell into place. She understood that her garden didn't need micromanaging. Now, just she and gardener Debbie Enders tend her land.

"We've gotten into the rhythm of the environment, and it's not complicated," she says. "It's how it was meant to be." Christy Hobart is a writer who lives in Los Angeles.



Nuts & Bolts

AT THE HEART OF BUILDING A HOME BY DAMARIS COLHOUN



THE SPECIALIST: DRY STONE

Dry stone walls—those built without mortar—are one of the oldest structures devised by humankind. Despite the simplicity of dry stone walls, the aesthetics and building techniques vary from region to region. The differences are the subject of great debate and snobbery among those who make them, as proved by the standards of Stan Bates, who built the walls for a Connecticut farmhouse ("The Rough with the Smooth," page 88). "There is," he says, "only one method for building a proper, New England dry stone wall."

THE YANKEE WAY The foremost requirement of a sound dry stone wall, Bates says, is that it must "batter out of plumb," which means it is wider at the bottom than at the top, tapering away from the vertical, or plumb line. Battering out of plumb allows gravity to hold the stones together and gives a wall (particularly a retaining wall) a strong base. Bates builds walls by laying "one brick over two" to create short "joints" that lock the stones in position. "Every stone should touch as many other stones as possible," Bates says. "By lacing stones together deep inside the wall, you can rely on mass to bind each stone in place."

ROCK SOLID For Bates, the most beautiful walls are built of fieldstones with similar shapes and contours. "The wall looks more natural," he explains, "when you don't have to chisel the stones to fit." Larger stones should be placed on the bottom and smaller ones on top, and stones should never be laid taller than they are wide, since that would disrupt the horizontal patterning that creates the desired lateral look. Stan Bates Masonry Services, Haddam, CT. 860-345-3554.

VIRTUAL VIEW

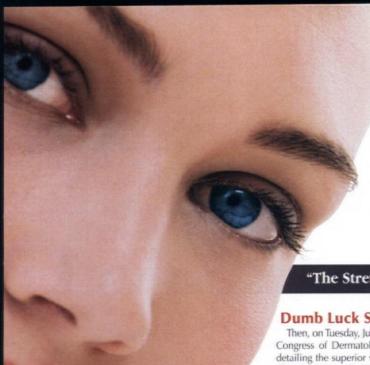
"Unleash your inner architect with the click of a mouse." This is the empowering promise of Andersen Windows' newly launched online design tool, WindoCentrics Wall Planner. It's a promise we've heard before, but—to our delight—this time it's kept. Wall Planner allows users to design a custom two-dimensional wall plan using Andersen windows and patio doors. "People are intimidated by technical terms like 'casement,' 'double-hung,' or 'awning,' " Andersen spokesperson Cameron Snyder says. "Wall Planner is an engaging, creative way to shop for windows."

Wall Planner uses smart, architectural software but has jettisoned the complexity of older computerassisted-design programs. Most steps in the design process are automated, so any fool can use the planner.

How IT Works With point-and-click technology, you choose a wall shape from 16 available templates that can be sized to the exact dimensions of your space. Once you've chosen from one of Andersen's six style "families," you can drag and drop a plethora of choices of predesigned windows and doors onto the wall. You then flesh out the space by selecting trim stain and color options and—here's where it can get silly—by dropping in "ghost images" of furniture, plants, pets, and people.

Once you've completed your design, save the wall plan as a PDF file to share with your contractor or architect, then print out the seven-page summary of your design, complete with project (and product) details and hand it over to a local Andersen dealer. It's window-shopping the modern way, andersenwindows.com/design.





Is This Cosmetic Breakthrough

Better than Botox?

"The Stretch-Mark Cream Turned Anti-Wrinkle Phenomenon!"

Dumb Luck Strikes Again!

Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo on "photo-aged skin" was presented.12 "As luck would have it." Dr. Mowrey states, "the anti-wrinkle oligo-peptide tested in the breakthrough clinical trials turned out to be a key ingredient in the StriVectin cream."

In the trials, subjects applied the patented peptide solution to the crows' feet area on one side of the face, and a cream containing either retinol, vitamin C, or a placebo to the other side.

Subjects in the Pal-KTTKS/retinol study applied the cream once a day for 2 months and then twice a day for the next 2 months. Using special image analysis, the study's authors reported "significant improvement" in the appearance of both overall skin tone and unsightly wrinkles for those women using the peptide solution.

Better yet, at the 2-month halfway point, the peptide solution worked nearly 1.5 times faster than retinol (in measured parameters), and without the inflammation retinol often causes in sensitive skin. As was expected, the results of the remaining studies confirmed that the Pal-KTTKS solution's effectiveness at reducing the appearance of fine lines and wrinkles far exceeded both vitamin C and placebo.

A smoother, younger complexion, with less irritation and faster results - all without expensive (and painful) peels, implants, or injections.

Better than Retinol and Vitamin C, But Is StriVectin-SD' Better than Botulinum Toxin?

Dr. Nathalie Chevreau, PhD, RD, Director of Women's Health at Salt Lake City based Basic Research, exclusive distributor for Klein-Becker, explains, "Leading dermatologists agree that Botulinum Toxin is the preferred treatment for glabellar lines, that tiny little space of moderate to severe lines between the eyebrows. But ever since it was discovered that StriVectin could reduce the appearance of fine lines, wrinkles, and crows' feet... the kind of fine lines, wrinkles, and crows' feet that can add 10-15 years to your appearance and which costly medical treatments often leave behind... skin-care professionals have been recommending, and using, StriVectin." In fact, researchers believe non-invasive alternatives are better, because, Dr. Chevreau continues, "Topical creams and gels offer gradual, continual results, while the effects of injections, facial peels, and dermabrasions are rougher on the

In other words, StriVectin-SD helps give you a youthful, healthy, glowing complexion faster than retinol, far superior to vitamin C, and without irritation, needles, or surgery. Even better, many dermatologists and plastic surgeons recommend StriVectin in conjunction with cosmetic procedures, including Botulinum Toxin.

think they've gone off the deep end... they may be smarter than you think.

So, if you see someone applying an

anti-stretch mark cream to their face, don't

Having a hard time finding StriVectin-SD®?

If you've been searching for StriVectin-SD, you already know it's become almost impossible to find. Don't bother with Neiman Marcus, they don't have it... Your best bets are a MOC SEPHORA shops, Lord & Taylor, blomingdoles, or Saks 5th Avenue (they always try to keep it in stock) or, believe it or not, the pregnancy section of your local GNC or high-end supplement retailer. To be absolutely sure, you can order StriVectin-SD directly from Klein-Becker at:

1-800-234-8207 or order online at www.StriVectin.com.

Since StriVectin-SD was designed as a stretch-mark cream, it comes in a large, 6-ounce tube. At \$135.00, StriVectin-SD is not cheap... but when used as a wrinkle cream, one tube will last approximately six months. By the way, StriVectin-SD is backed by Klein-Becker's money-back guarantee. If StriVectin-SD doesn't make your skin look younger, healthier, and more vibrant, simply return the unused portion within 30 days for a full refund... no questions asked.



Call 1-800-234-8207 or order online at www.StriVectin.com.

a remarkable turn of events, arguably one of the strangest in the history of cosmetics, women oss the country are putting a stretch-mark cream called Vectin-SD® on their face to diminish the appearance of fine s, wrinkles, and crows' feet. And, if consumer sales are any cation of a product's effectiveness, StriVectin-SD is nothing rt of a miracle. Women (as well as a growing number of omer" men) are buying so much StriVectin-SD that finding a e at your local cosmetic counter has become just about ossible. Has everyone gone mad? Well... not really.

ientific Breakthrough or Dumb Luck?

Although StriVectin-SD's functional components were already ked by clinical trials documenting their ability to visibly reduce appearance of existing stretch marks (prominent because of r depth, length, discoloration, and texture)... the success of Vectin-SD as an anti-wrinkle cream was "dumb luck," says a Gay, spokesperson for Klein-Becker, maker of StriVectin-SD. When we first handed out samples of the StriVectin* formula to ployees and customers as part of our market research, the aple tubes were simply marked 'topical cream' with the lot mber underneath," Ms. Gay explains. "As the samples were sed to friends and family, the message became a little muddled some people used this 'topical cream' as a facial moisturizer. we began to receive feedback from users, like 1 look 10 years inger' and 'My crows' feet have visibly disappeared,' we knew had something more than America's most effective stretch-mark am. The point was driven home as store owners began reporting almost as many people were purchasing StriVectin as an antinkle cream as were buying it to reduce stretch marks."

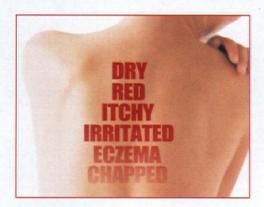
Dr. Daniel B. Mowrey, PhD, Klein-Becker's Director of Scientific airs, says, "Clearly, people were seeing results, but we didn't e a scientific explanation as to why this wrinkle reduction was curring. However, based on the incredibly positive reports, I ted using it myself — applying StriVectin to my face after ving." Dr. Mowrey adds, "On a personal note, my wife tells me even't looked this good in years."

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Active a registered trademark of Allergan, Inc., and neither Klein-Becker nor StriVectin are affiliated in any way with Allergan or BOTOX* products. The only indication approved he FDA for Botox Cosmetic use is as follows: "BOTOX* COSMETIC is indicated for the temporary improvement in the appearance of moderate to severe glabellar lines clated with corrugator and/or procerus muscle activity in adult patients < 65 years of age."

38 "Relevance of antiwrinkle treatment of a peptide: 4 months clinical double blind study vs excipient." 20° World Congress of Dermatology (60 subjects, 4 mos.) 79 "Pentapeptide offers improvement in human photoaged facial skin." 20° World Congress of Dermatology (204 subjects, 14 weeks)

Cortizone - 10° is the strongest medicine available without a prescription for itchy irritated skin. Its unique formula of 10 skin soothing moisturizers like aloe and vitamin E quickly heals itchy and irritated skin. That's why Cortizone - 10 is the #1 selling itch relief treatment.





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LIVING WELL

(Cont. from page 30) to ride a bike," Preston says. "It's starting in the cities and moving to the suburbs."

Not surprisingly, as more money is spent on dedicated bike lanes and on building bicycle garages equipped with changing rooms and showers, as has happened recently in Chicago, more people are dusting off their ten-speeds, pumping up tires, and pedaling into the future. In New York City, for instance, "a decrease in crime and an increase in government funding for bike paths" has doubled the number of daily riders in all the boroughs, according to Noah Budnick, the deputy director for advocacy at Transportation Alternatives in Manhattan, from 53,000 in 1986 to 120,000 today.

Also not surprising: sales of transportation bikes are starting to take off. When we finally reached Eric Schwartz, who runs a company called Commuter Bicycles in Santa Barbara, California, which imports, distributes, and makes custom transportation bikes, he was juggling five calls, though "it wasn't even the busy season." "This is the fastest-growing part of the industry," he reported. "Manufacturers are finally realizing that it's insane to make bikes without racks, fenders, and kickstands."

In his own town, Schwartz has watched bicycle use flip-flop, from high ridership 20 years ago, when "everyone rode a bike and you were ashamed to drive a car in town unless you were an invalid," to the 1990s, when urban refugees from Los Angeles moved in and made bike riding unpleasant. That was when "the critical mass flipped" again and only the most dedicated cyclists would ride. Recently, Schwartz says, it has flipped once more: "Traffic is so slow, people are finding it faster to ride their bikes. It's really satisfying to zip past fifteen or twenty cars that are stuck."

Here in Vermont, we have to get our satisfaction in other ways. Like slowing down to smell our neighbor's lilacs as we go by them, and getting in a workout when we go for the mail, and lightening our carbon footprint by using less gasoline. We may never pass any cars, but even so, we'll surpass them all.

ARCHITECTURE

(Cont. from page 51) any clear set of principles. Rem Koolhaas's designs are so multifarious that projects such as his student center at IIT in Chicago (House & Garden, December 2003) and his Seattle Central Library (House & Garden, August 2004) might seem to come from the hand of two different architects. But Koolhaas's buildings have a responsiveness to their surroundings that makes absolute sense when you see them in person. You can't always say that about Saarinen's sometimes baffling experiments.

Take Yale, for example. His Morse and Stiles colleges there were modeled after the medieval Tuscan hill town of San Gimignano, a cult destination for Yale architects of the period, including Louis Kahn. In fact, the whole thing looks like a stage set for a dour revival of *Kiss Me Kate*. Not far away is the humpbacked whale of the Ingalls Hockey Rink, a bizarre form that has enjoyed renewed interest since the exuberant architecture of Frank Gehry.

To get to the bottom of the Saarinen enigma, the Yale University School of Architecture held a symposium on his contribution to modernism two years ago, and excerpts from the discussions offer some of the most insightful observations in the new exhibition catalog. Among the participants was Robert Venturi, an early alumnus of the Saarinen office, who raised questions about what's not quite right about Saarinen.

"Eero's expressive variety did not derive from contextual accommodation," Venturi noted. "Eero's work acknowledged and expressed, via its kind of Baroque drama, complexity—complexity not within the projects but among the projects—and thereby did not and does not fully connect with our era." The problem is that you keep asking yourself which is the real Saarinen—the builder for corporate technocrats or the dreamer for space-age visionaries?

Saarinen's stylistic promiscuity is out of favor these days, but who's to say that things will not change in the future. For the time being, I'd place him in the first rank of modernism's second division, not as the major master manqué his most avid fans insist he was.

UNUSUAL HYDRANGEAS

(Cont. from page 54) that are in between, or changing, yield the wild motleys that I like best.

Elizabeth Dean and Gene Griffith of Wilkerson Mill Gardens in Georgia are hydrangea specialists whose selection puts mere considerations of pink or blue into the background. One beautiful Dean offering is *H. macrophylla* 'Hanabi,' also called 'Shooting Star,' with doubled florets that shoot out on long pedicels. It's a white lacecap that looks a bit like a mophead. If you like deep colors, the lacecap 'Kardinal' and the mophead 'Brunette' grow unconventional crimson flowers in sweet soil, deep purple in acidic.

Focused plant breeding has lately yielded more remontant macrophylla hydrangeas, which, when watered well and fed, will bloom twice. These are a boon for gardeners in zones prone to late spring frosts after warm periods. Two lovely remontants are 'All Summer Beauty' and 'Endless Summer,' which form flower buds down the stem, bringing a second chance for blooms and a longer season.

Sometimes known as "mountain hydrangeas," serratas have more delicate leaves and are smaller in stature than macrophyllas. They fit discreetly into flower borders and small gardens. Japanese serratas produce some of the most exquisite flowers. In a vase, a single flower head makes its own arrangement. Serrata cultivars can be hard to find, but Wilkerson Mill has many. They can grow in zones 5 to 8.

Paniculatas are easy to grow in sun or shade and are hardy to zone 3. Their creamy flowers become rosy in October and glow like lanterns in November. Pruned into tree form, paniculatas are ideal beside small buildings; left as shrubs, they make a bosky hedge.

My favorite hydrangea is the quercifolia, or "oakleaf." A rangy native of the southeast United States, it grows in sun and shade in zones 5 to 9. Flower panicles wave white and gorgeous from midsummer; in autumn, the giant, lobed leaves are burning orange and wine. Deep-textured bark peels gray over brown in winter. And anyone who has seen the huge, sculpted leaf buds slowly unfurl in spring's haze has reason enough to grow the quercifolia.

Love Learn Locate

HOUSE & GARDEN'S SHOPPING GUIDE

WHERE TO BUY WHAT'S IN THIS ISSUE, PLUS A FEW SURPRISES

SHOPPING THE TRADE

The following design centers have decorating services that can be accessed by the public:

BOSTON DESIGN CENTER Designers on call; open to the public by appointment only. 617-338-5062.

CHICAGO'S MERCHANDISE MART Only the kitchen and bath showrooms are open to the public. 800-677-6278.

DESIGN CENTER OF THE AMERICAS, DANIA BEACH, FL Referral service; by appointment only, 954-921-7575.

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NEW YORK'S D&D BUILDING Referral service; open to the public. 212-759-6894.

PACIFIC DESIGN CENTER, LOS ANGELES Referral service; open to the public. 310-360-6418.

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SEATTLE DESIGN CENTER Referral service; open to the public. seattledesigncenter.com.

WASHINGTON DESIGN CENTER Kitchen and bath only. Referral service; open to the public. 202-646-6100.

All retail sources follow. If a company is not listed under its corresponding page number, and for all fabric sources, see To the Trade: In This Issue. COVER

Art: Wendy Vroom. 609-439-7311. wendyvroom.com.

8 Light: French Ball lantern in polished nickel, Charles Edwards. charlesedwards.com. Tulipières: Mrs. MacDougall, through Hinson & Co. Credenza: fabricated by Flammang Woodworking, Essex, CT. Paint: on custom credenza, San Clemente Teal, Benjamin Moore. benjaminmoore.com.

DOMESTIC BLISS

15 AT HOME WITH... KATIE BROWN katiebrown.com. All furniture from Drexel Heritage. 866-450-3434. drexelheritage.com. 17 Sink: Kohler. kohler.com.

18 FABRIC OBSESSION Chair: Laura chair, by Thomas O'Brien for Hickory Chair, hickorychair .com. Pillow: on chair, Peasant Cloth in Dove, de Le Cuona collection, Travers. Tote: in Sonoma Gingham in Plum, \$108 a yard, Ralph Lauren Home. 888-475-7674. rlhome.polo.com. Fabric: in bag, Pienza Carciofino in Violet/Natural, C&C Milano. Pillow: Peter Fasano Fabric available through John Rosselli & Assoc., NYC. Lamp shade: 16-inch translucent drum shade in Almond, \$58, Oriental Lamp Shade Co., NYC. 212-832-8190. orientallampshade.com. Sculpture: Mr. Enamorato, by Bela Silva, at John Derian Dry Goods, NYC. 212-677-8408. belasilva.com. Vase: Moroccan green vase, Imports from Marrakesh, Ltd., NYC. 212-675-9700. importsfrommarrakesh

.com. 20 Fabric: Dominique Kieffer for Rubelli, through Bergamo Fabrics. 21 Shams: Cybele in Rosewood/Blush, \$82, Alexandre Turpault, at the Elegant Egg Cup, NYC. 212-288-2660. Flat sheet: Palermo in Pink/Red, \$465, Olatz, NYC. 212-255-8627. olatz.com. Pillows, flat sheet: Camp Stripe in Stripe, Libeco Home. libecohomestores.com. Fitted sheet: Camp Stripe in Red, Libeco Home. Lamp: by Thomas O'Brien for Visual Comfort. Glass: Sutton pink footed tumbler by Thomas O'Brien, \$6, Aero, NYC. 212-966-1500. aerostudios.com. Vase: tall tortoise glass tumbler, \$65, Aero, NYC. 212-966-1500. Paint: Benjamin Moore. benjaminmoore .com. Solid napkins: in basket, Florence in Blush, Mango, Camelia, and Light Plum, \$22 each, Alexandre Turpault, at the Elegant Egg Cup, NYC. 212-288-2660. Striped napkin: Balancine, \$17, Libeco, at La Cafetiere, NYC. 866-486-0667. la-cafetiere.com. Patterned napkin: Barberini in Fire Engine Red, \$45, Anichini. 800-553-5309. anichini.com. Solid napkin: on table, Nobel in Claret, \$45, Anichini. 800-553-5309. Spoon: teaspoon in Nature Orange by Sabre, \$15, at La Cafetiere, NYC. 866-486-0667. Candelabra: Roost Grapevine candelabra, \$385, Calypso Christiane Celle Home. 212-925-6200. calypsocelle.com. Tray: Cherry bark tray with handles, \$275, Aero, NYC. 212-966-1500. Plates: Constance turquoise dessert plate by Flamant, \$22.50 each, La Cafetiere, NYC. 866-486-0667. Glasses: Purple tumbler by Jardin d'Ulysse, \$10 each, La Cafetiere, NYC. Art: by Nathalie Lete, at John Derian Dry Goods, NYC. 212-677-8408. WHAT WE'RE SEEING

45 Architect: David Adjaye. adjaye.com. Exhibit: on Adjaye's work, Studio Museum in Harlem. studiomuseum.org. 46 Park: Orange County Great Park. ocgp.org. Landscape architect: Ken Smith Landscape Architect, NYC. 212-791-3595. ksla@earthlink.net. IN THE GARDEN

53 UNUSUAL HYDRANGEAS Hydrangeas: Hydrangeas for American Gardens, by Michael A. Dirr. amazon.com. American Hydrangea Society. americanhydrangeasociety.org. hydrangeashydrangeas.com.

56 ONE GARDENER'S ALMANAC Puzzle: Liberty Puzzles. libertypuzzles.com. 877-744-1442. UPBEAT BLUES

62 DIAMOND BARATTA DESIGN, NYC. 212-966-8892. diamondbarattadesign.com. Architect: Stofft Cooney Architects, Naples, FL. 239-262-7677. 63 Wall hanging: Marilyn Henrion, NYC. marilynhenrion.com. Vases: Denton and Gardner Ltd., Bridgehampton, NY. 631-537-4796. dentongardner.com. Mural: Eric Beare, Brooklyn, NY. ebeare.com. Sconces: custom triple glass ball sconce with hurricanes, finished in polished nickel, Charles Edwards. charlesedwards.com. 64 Sconces: Glass ball sconce, Charles Edwards. 65 Sofas: fabricated by Bielecky Brothers, NYC. 212-753-2355. Lantern: Charles Edwards. charlesedwards.com. Vases: Niba Home, Miami, FL. 305-573-1939. Floor lamps custom, original design for the Eden Roc Hotel. Miami, FL. Bookshelves: custom, wrapped willow, made by Bielecky Brothers, NYC. bieleckybrothers.com. 66 Table: custom, threetier end table, made by Ron Seff Ltd., NYC. Chairs: fabricated by Paul Boyko, Inc., NYC. 212-410-0614. Table: custom, fabricated by Flammang Woodworking, Essex, CT. 67 Table: Gregory Gurfein Woodwork, NYC. 212-675-7372. Chairs: custom, fabricated by J M Upholstery. Long Island City, NY. Leather: Savannah in custom color, Keleen Leathers. Paint: on walls, San Clemente Teal, Benjamin Moore.



70 Tai Ping's Pool carpet, from the Atelier collection, is similar to the bold colors and graphic patterns used by Diamond Baratta Design in a home on Captiva Island, FL.

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cec-milano.com

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benjaminmoore.com. 69 Shams: blue, Erin Wilson, Brooklyn, NY. 718-858-5916.
erinwilsonquilts.com. Bedding: Prato in Yellow, Schweitzer Linen. 800-554-6367. schweitzerlinen.com. Table: custom, shagreen and glass night table, fabricated by Ron Seff, Ltd., NYC. Mirror: custom, by Mirror Fair, NYC. Finishing: in silver leaf, by Mirror Fair, NYC. 70 TRADE SECRETS Rug: Angela Adams, Portland, ME. 207-774-3523. angelaadams.com. Wallpaper: Twenty2, Brooklyn, NY. 888-222-3036. twenty2.net. Wallpaper: by Cole & Son, available through Lee Jofa.

72 Landscape design: Jared Clayton, Clayton Landscape Design & Property Management, Ashley Falls, MA. 413-229-0363. Grounds maintenance: Ron Bassett. 413-229-2533. Umbrellas: Pottery Barn. potterybarn.com. Wicker chairs: for similar, try Corner House Antiques, Sheffield, MA. 413-229-6627. americanantiquewicker.com. 74 Upholstery: additional source, Ewald's Furniture & Upholstery Co., Torrington, CT. 860-489-8901. ewalds.net. 76 Lantern: antique, early 19th century, Price Glover Inc., NYC. 212-772-1740. pricegloverinc.com. 78 Bowls: Bombay Company, for similar, try a selection of blueand-white porcelain. bombaycompany.com.

ISLAND TIME 80 Architect: Keith Kroeger Associates, Chappagua, NY. 914-238-5391. Interior design: Eugenie Niven, Niven Design, NYC. 212-772-1151. 81 Table: Vitra. vitra.com. THE ROUGH WITH THE SMOOTH 88 GRETCHEN MANN DESIGN, Lyme, CT. jollywoodfarm@sbcglobal.net. Restoration contractor: Skip Broom, H. P. Broom Housewright, Hadlyme, CT. 860-526-9836. Stone wall: built by Stan Bates Masonry Service, Haddam, CT. 860-345-3554. Chairs: for similar, try Teak Adirondack, \$399, Smith & Hawken, smithandhawken.com. 89 Sofas: B&B Italia, bebitalia.it. Piano: Kohler & Campbell. 800-592-9393. kohlerandcampbell .com. 90 Stools: Conran Shop. conran.com. Counter: Stan Bates Masonry Service.

860-345-3554. **Dining table:** Tavola glass table, \$700, Design Within Reach. dwr.com. **91 Cabinets:** built by Steve Hanford, Hanford Cabinet & Woodworking, Old Saybrook, CT. 860-388-5055. hanfordcabinet.com.

Appliances: Fisher & Paykel. 888-936-7872. usa.fisherpaykel.com. 92 Barn: Country Carpenters, Inc., Hebron, CT. 860-228-2276. countrycarpenters.com. Chair: Barcelona chair by Mies van der Rohe, Hive. 866-663-4483. hivemodern.com. Mirror: Antiques on 5, Boston, MA. 94 Sink: Kohler. kohler.com. Bed, tables: Ligne Roset. ligne-roset-usa.com. Coverlet: Cuore, Pratesi. pratesi.com.

Coverlet: Cuore, Pratesi. pratesi.com. 95 Lamps: vintage, Fenwick Cottage, Essex, CT. 860-767-1251. Urn, bowl: African antiques. FRENCH LESSONS

96 La MAISON FASSIER, Rémalard, France. 33-2-33-73-56-21. lamaisonfassier.com. 98 Rugs: IKEA. ikea.com. 99 Chaise longue:

101 Sculpture: Farfelus Farfadets, Paris. 33-1-43-60-66-75.

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104 Architects and landscape designer:
Buzz Yudell, Mario Violich, and Tina
Beebe, Moore Ruble Yudell, Santa Monica,
CA. 310-450-1400. Garden designer:

Stephanie Wilson Blanc. 310-459-3131. 106 Umbrellas: Santa Barbara Designs. sunbrella.com. 109 Glasses, carafes: Micucci Collection, Los Angeles.

310-360-7323. micuccicollection.com.

May 2007, page 50: oyster bowl service, Pott. 888-666-6004.

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ALTHOUGH I HAVE never been married myself, I've attended enough posh weddings (and seen enough Julia Roberts movies) to understand that brides and grooms will go to extraordinary lengths to guarantee the specialness of their special day. After all, it's only natural to make extravagant, romantic gestures in the name of eternal love. A few weeks ago, I encountered a wedding novelty that struck me as highly unnatural, creepy even-the release of live butterflies. The concept sounds sufficiently appealing-who doesn't like gossamer wings and radiant colors?—but the reality of this decidedly unspectacular spectacle was anything but. Each guest arrived at the reception to find a small, flattish box at his or her place setting that contained a real live butterfly. Perhaps I should say most of the boxes contained a live butterfly, because at the designated moment of release, I couldn't help but notice that a few of the poor creatures didn't survive the dark passage from the butterfly farm. More tragic still were the butterflies (a small minority, to be fair) that exhausted their last bit of strength limping out of their boxes, only to expire at the table before taking wing. Then there were the tragic specimens that headed up, up, away, and straight into the outdoor heating lamps—ouch.

Back in my hotel room, a quick Internet search turned up an unexpectedly large number of companies that supply butterflies for special occasions. (I suppose that's what I get for letting my subscription to *Elegant Bride* lapse.) Breeders typically mail their cargo overnight, and not surprisingly, their Web sites take pains to explain that proper packaging ensures that the butterflies are sedate and comfortable during the ride. Based on the marketing copy, you'd think these lucky lovelies had won a dream vacation.

I did find one Web site with a catalog of cautionary tales about butterfly releases gone bad. Alas, the horror stories were all too familiar. A link led me to the official site of the North American Butterfly Association, where NABA outlines its opposition to the butterfly-release business from a more scientific point of view—insect diseases, parasites, and the dangers of introducing non-

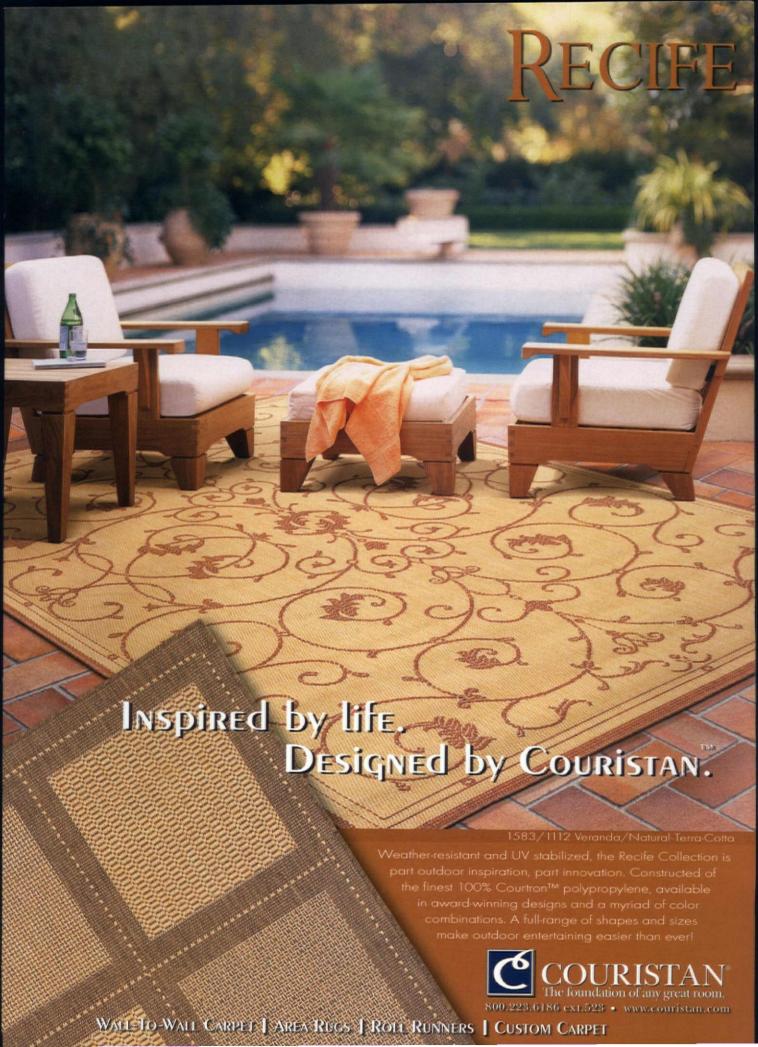
native species into fragile ecosystems.

NABA's environmental argument only confirmed what seemed perfectly clear to me—namely, the wrongness of this enterprise. Prince, in his infinite wisdom, taught

the world what it sounds like when doves cry. Sadly, I now know the sinister zap, crackle, and pop of doomed butterflies crying and frying for our entertainment.

My fellow guests and I were treated to a second object lesson in wedding don'ts when an elderly relative of the bride choked on a marshmallow from the chocolate fountain display. I loathe chocolate fountains. I've never encountered one, cheap or fancy, that didn't leave my senses vying for the title of Most Aggrieved. There's simply no amount of money or styling genius that can transform something so intrinsically repellent. Now I find that chocolate fountains are potentially lethal to kindly old grandmothers. For shame, for shame.

■ WITH PARTY PLANNING so much on my mind, I was delighted when a dear friend who shares my passion for twisted Judaica passed me a copy of the *Bar/Bat Mitzvah Guide*, a magazine with cover lines like "Get 'Em on the Dance Floor" and "Insider's Tip [just one!] for an Affair to Remember." Advertisements touted such atrocities as bar mitzvah Bobbleheads, edible chocolate photographs, paintless paintball, and something disturbing called Pucker Powder. There was also an article lauding the merits of invitations on CD-ROM and DVD. Call me Emily Post, but high-tech invites are hopelessly vulgar. My favorite ad was for an event space called Abyss. The tagline read, "Think Energy. Think Fun. Think Abyss." I couldn't have said it better myself.



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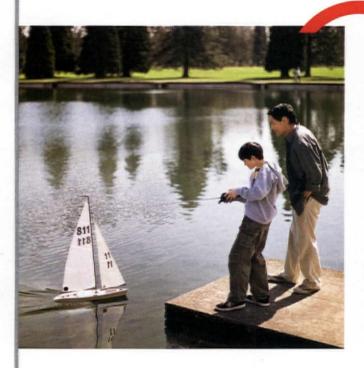
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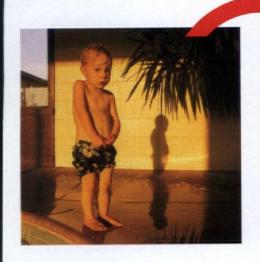


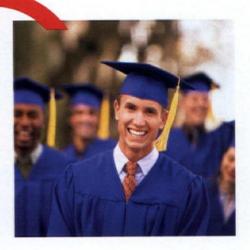


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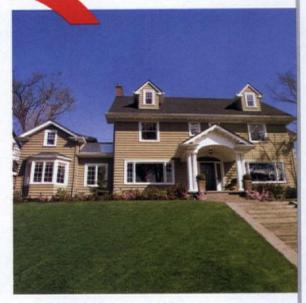






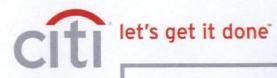














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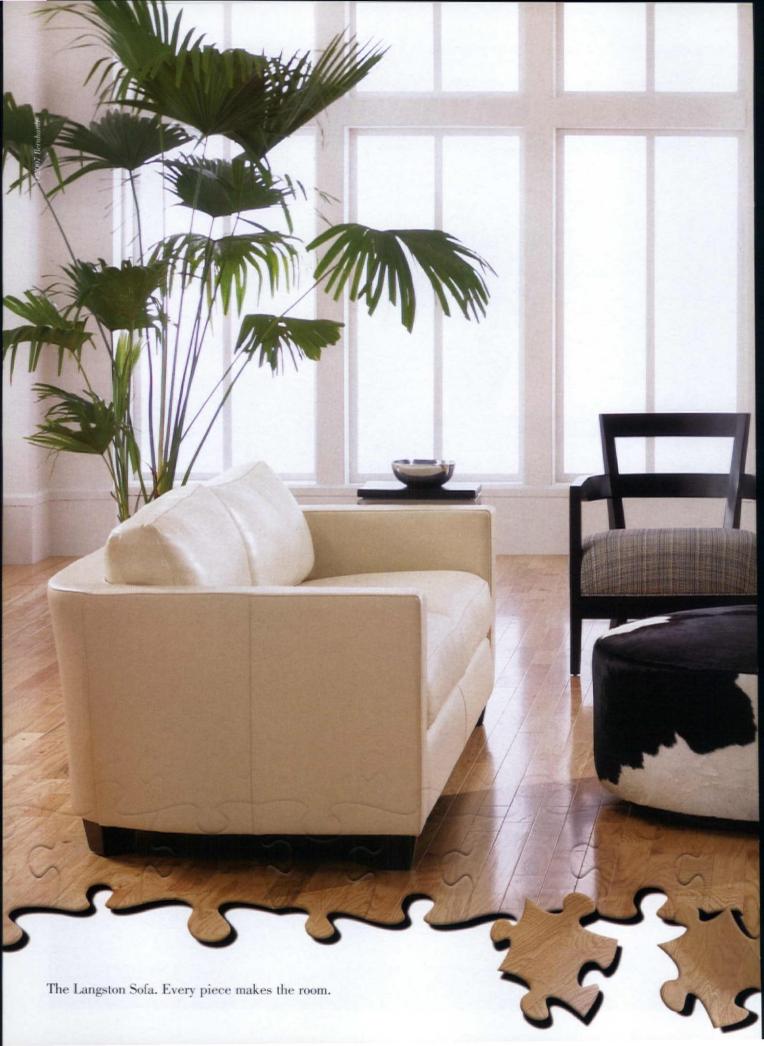
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Sometimes you let something new into your life and it suddenly turns everything upside down

Nothing looks right anymore; nothing feels quite pulled together. This happened to a friend of mine recently. She was walking along, on her way to something banal, like the grocery store, say, when she popped into the shop of one of her favorite dealers. There, an ebony table with a beautifully turned leg caught her eye. She had never seen anything like it. Entranced, she inquired and was told it was designed in France, in the '40s, but that was all that was known. It wouldn't have mattered who the designer was; my friend has decidedly French enthusiasms, but they don't usually go much past Louis XVI. She bought the table.

When it arrived at her home, it turned out to be a bit more substantial than she had anticipated. I went up to see it because it was unusual for something so close to contemporary to turn up on my friend's radar-much less in her entrance hall-and I was curious about what had captivated her. The table had undeniable presence: its legs were thick and almost bottle-shaped, and the ebony had the luster of a grand piano. It looked nothing like all the feminine, chalky-white fauteuils and bergères and canapés in the rest of the rooms; indeed, it stood in the place occupied a week earlier by a Louis XVI console that had been beloved. No more.

A month later it happened again-another dark, handsome table. As she was strolling through the Paris flea markets, a slab of mysterious, green-black stone caught my friend's eye. The legs had strong, architectural lines arranged in a triangular pattern. This time the table's designer was known-Ado Chale, a Belgian-and the piece was probably made in the '70s, but again, that was meaningless to my friend. She didn't care who he was or where he came from; she simply had to have the table.

She had fallen in love, the way people do, violently and unexpectedly. And nothing else seemed the same. Suddenly she was talking

about getting rid of everything and casting a baleful eye over all the possessions she had so carefully assembled during the past decades. No more chandeliers; no more curtains; no more Nile green walls; no more Louis anything. Her husband developed a sudden and severe case of gout and had to remain sequestered; he no doubt feared that the very sofa on which he reclined would be removed, with him on it.

I could sympathize. This sort of thing happens to me almost every day. I'll look at a picture of a beautiful room, different from any of the rooms in which I've happily lived, and I'll suddenly be seized by the urge to reinvent my life. The slippery slope starts when you actually do something about such desires. Just as you can't be a little bit pregnant, you can't do a little bit of redecorating. Paint one room that desperately needs help, and before the

paint dries, everything else-perfectly fine before you fanned open that color chart-looks shabby. Reupholster the armchair that the dog used as his nest, and before you know it the rest of the furniture looks like it belongs in a zoo. Even buying new sheets is dangerous. Bring in the Porthault, and suddenly your bed isn't quite up to snuff.

And just try moving to a new house and taking all your old things along. The truth is you can't take it with you, and this may be a rehearsal for the ultimate one-way trip. I'm beginning to realize that the ownership of stuff has its life cycles, too. Tastes change. And that's a good thing. Remember cringing when you—or worse, your children-stumbled on that photograph of you in your prom dress? You might feel the same way if you saw a snapshot of your living room 30 years ago-unless you're still living in it. In which case, time to wake up.

How is it that one's taste can suddenly, irretrievably, change so radically? Does it mean that what came before was simply wrong? Or that, simply, we've outgrown it? We've all had the unsettling feeling that, even though there isn't any real reason to feel dissatisfied, we are. Things seem dreary, and we feel shackled to the furniture for an eternity. Some of us don't evolve slowly; we go along pretending all is fine, and then fall at a stroke of lightning that comes out of the blue, when we are the least defended—and least prepared. Actually, I think that's a pretty lucky situation. (Lucky, too, for the husband: at least it's only a table.) Maybe it means that there still beats within a heart a yearning for adventure, or a desire never to be done with the growing, the learning, the exploring. It is one of the markers, I think, of character as one grows older. You have a choice of one of two paths: do you shun the unfamiliar or do you embrace it-with all its challenges and difficulties? Two different ways to turn, each valid but wildly incompatible with the other.

> Of course it's one thing if you fall in love with something completely inappropriate. You'll never be happy, and beyond a certain point in life, you do grow weary at the prospect of breaking up, again. But if what you've brought into your home is something interesting, something that takes you to new places, casts your life in a completely different light, and asks you to question your assumptions about what is beautiful, then the trouble it causes is worth it. Whether that new table turns out to be a crush or the opening chords for a major and enduring love affair, who knows at the start? But you'll never find out if you simply walk away. Where's the fun in that?



Dominique Browning, EDITOR

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June



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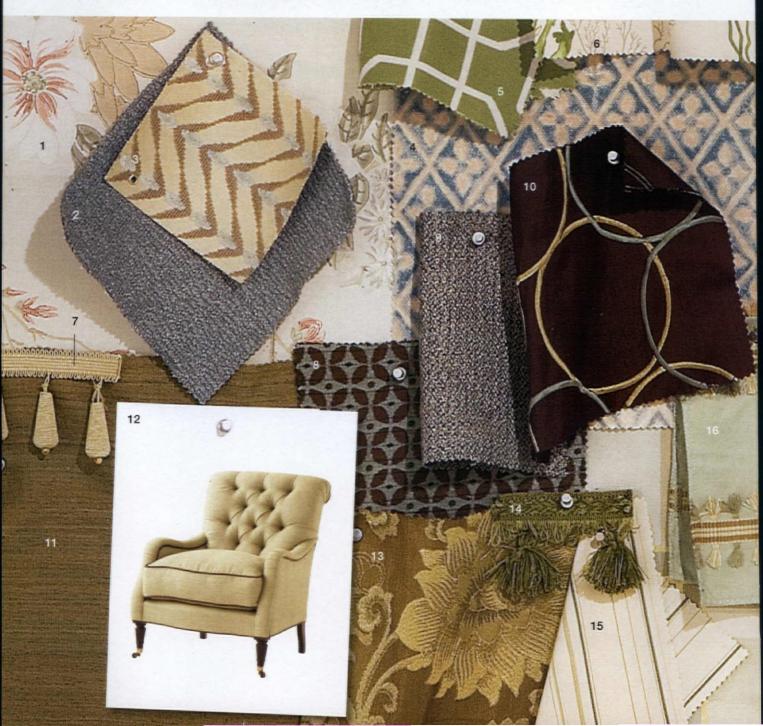


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ON THE COVER

Honor Fraser and her son, Roscoe, in her Los Angeles gallery ("Honor Roll," page 120). Her evening dress, by Bill Blass, and shoes, by Bruno Frisoni, are available at Saks Fifth Avenue. Gold Perruque ring by Cartier. 800-227-8437. Flowers by Floret Floral Design, L.A. 323-466-4997. PHOTOGRAPHED BY FRANÇOIS HALARD. STYLED BY KIM GIESKE.

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Tune in, or out

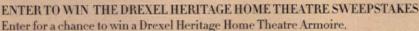
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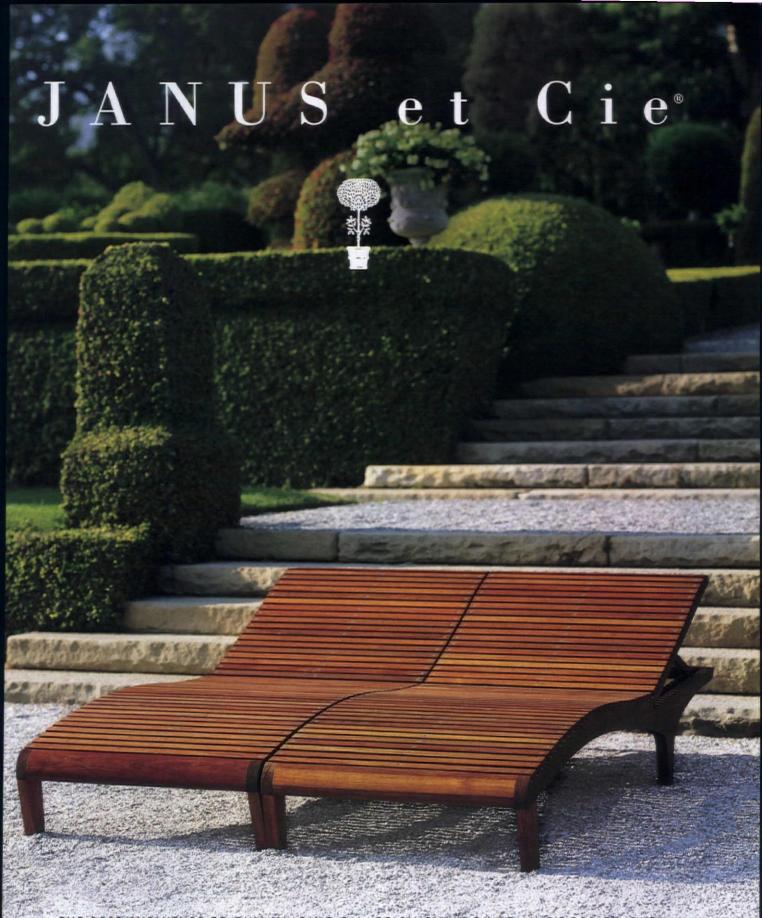
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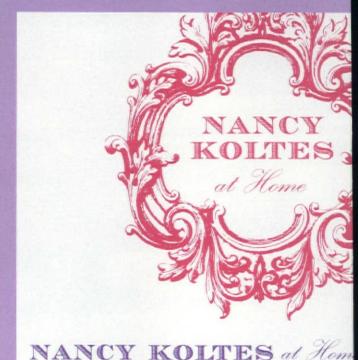


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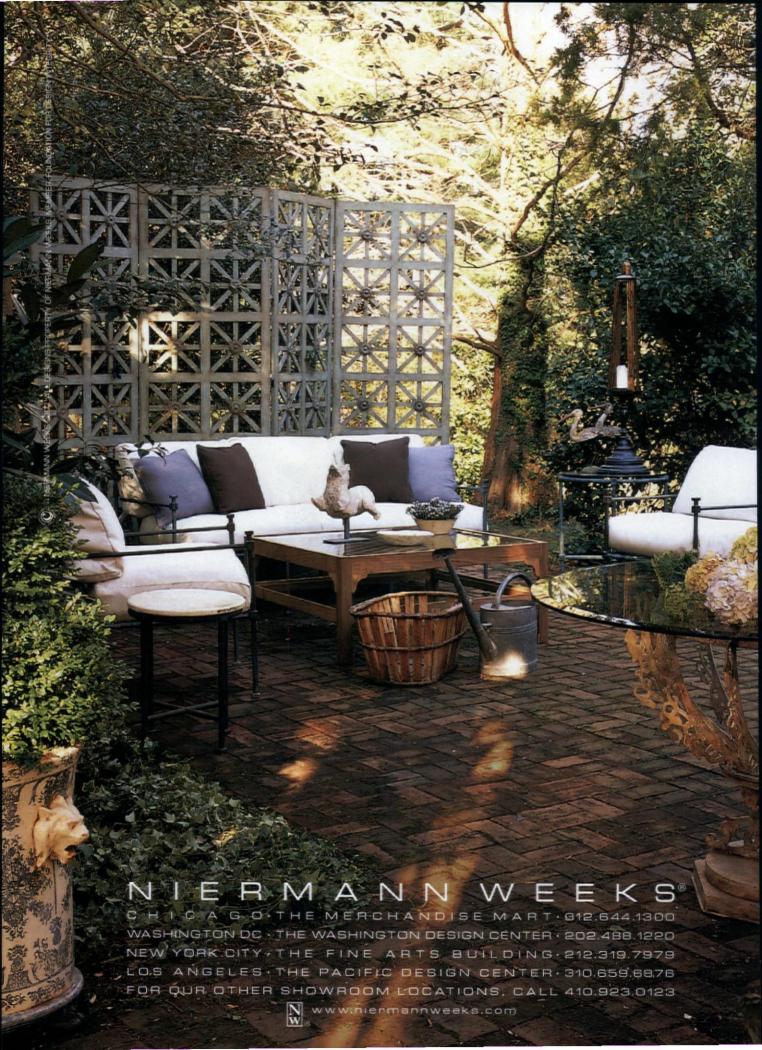


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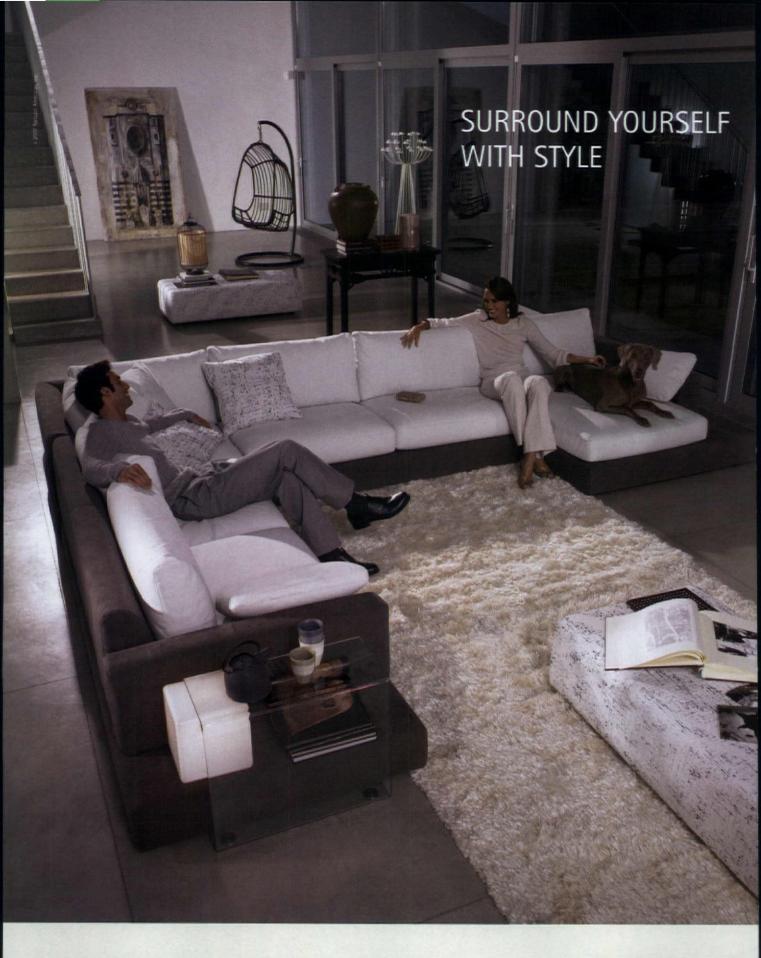


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At Home With ... Andrianna Shamaris

STARLETS AND DECORATORS FREQUENT THIS DESIGNER'S SHOPS FOR SHELL-INLAID FURNISHINGS, BOHEMIAN-CHIC FABRICS, AND A DOSE OF SEASIDE GLAM

For a city girl, Andrianna Shamaris is a bit of a beach bum. Every few months she jets to Bali to supervise the production of resinaccented teak tables, shagreen accessories, and other pieces for her SoHo and Malibu shops. Lately, she can be found trolling the Hamptons in search of space to launch a summertime pop-up store. Even when she is landlocked in her Manhattan apartment, the beach is right at her fingertips. Stained maple floor planks are the color and sheen of sun-bleached sand. A sculptural coffee table recalls a piece of driftwood washed ashore. And her kitchen counter is built from the same material as surfboards. "A little bit of Malibu in Manhattan, she explains.

Seaside style first hooked Shamaris at 17, when she passed up drama school ("Too posh!") in her native

Shamaris surveys her loftlike New York apartment from the vantage of her coffee table, made from a banyan tree salvaged in Borneo. Alabaster wall sconce, \$3,800.

[andriannashamaris.com]



At Home With... Andrianna Shamaris

England to travel throughout the islands of Southeast Asia. The indigenous designs she encountered inspired her to begin importing Indonesian antiques and, later, to produce furniture there. She enlists Balinese artisans to embellish found objects and to make sleek pieces from materials like shell, bamboo, and vetiver root. "I want to upend the cliché of Pacific Islands design as primitive and crafty," she says. Her designs are coveted by decorators and hoteliers, thanks to a vogue for handmade objects that balance ethnic authenticity with a contemporary sensibility.

A modern global feel likewise distinguishes her Upper East Side aerie, decked out with sculptural furnishings and a minimum of tchotchkes. Shamaris purchased the one-bedroom without visiting the place: "I saw the listing in the classifieds and called in my offer en route to the airport." Shamaris worked with architect Elaine Didyk to convert the bedroom into a mini-studio for her teenage son and the rest into a loft space for herself. Her favorite feature? "It's half a block from the Metropolitan Museum," she says. "My son and I go there at least once a week." Perhaps she's more of a city girl after all. -J.R.



"I DO NOT UNDERSTAND WHY

PEOPLE IN NEW YORK ARE SO OBSESSED WITH HIGH CEILINGS. IT'S NOT LIKE SHAQUILLE O'NEAL IS COMING OVER."



↑ The teak veneer sconce above my bed took some experimentation. I wanted the wood to have a translucency, but the material has to be a certain thickness so it doesn't burn. I'm still refining another version in alabaster composite; the hardware isn't perfect yet. I want the fixture to look seamless, and everything I've come up with so far is a little too Deco. These things take time." Teak sconce, \$1,900. 212-388-9898. andriannashamaris.com.

"We had so many

renovation mishaps. I was away when my contractor installed the bathroom floor, and I came home to discover tile the color of overcooked asparagus. The floors had to be redone. I ended up choosing a striped pattern. I wanted something clean and honed and not too busy or too clever." Stripes Fall mosaic, \$245 per square foot. bisazza.com.



"I like to do my own laundry,

so I insisted on having a washer and a dryer in my apartment. You'd be surprised how hard it is to pull this off in New York City, where the real estate market is dominated by old co-op apartments with ancient plumbing. Mine are from Bosch-they are so quiet, which is important when your laundry area is in your kitchen." Bosch Nexxt 800 Washer, \$1,299. 800-921-9622. boschappliances.com.



A"The matte finish of this flatware is really lovely. I bought the set from Muji in London, where I also got all my white bed linens. I was excited to hear that Muji is opening a New York flagship this fall; it's such a great store to stock up on inexpensive housewares." Straight cutlery, about \$3 to \$5 per piece. mujionline.co.uk.



'Mu kitchen countertop is fiberglass, like a surfboard. Not that I'd recommend anyone else doing this. Fiberglass looks fabulous, but it's so high-maintenance. The surface scratches easily, so you always need to use place mats. It would be fabulous for a bathroom, though, where it just gets wet." Philippe Starck's Charles Ghost 29.5-inch barstool, \$254. 866-854-

8823, kartellus.com.

"I AM OBSESSED WITH BENJAMIN MOORE

SUPER WHITE PAINT. IT IS JUST DIVINE; THE COLOR BRIGHTENS EVERYTHING IN THE ROOM."



∧"I'm obsessed with white

foods: cauliflower, swordfish, rice. There's something a little wrong with me. I especially adore coconut rice, which I serve in these antique Indonesian bowls made from coconut shells. To keep the shells conditioned, I clean them with olive oil." Antique coconut shell rice bowls, \$85 each. Antique carved coconut shell spoons, \$35 each. 212-388-9898. andriannashamaris.com.

A NEW GENERATION OF DESIGNERS IS MAKING WALLPAPER AN ESSENTIAL PART OF CONTEMPORARY INTERIORS. HERE ARE THREE OF OUR FAVORITE STYLISTS

TWENTY2

"You can't chase after trends," says Kyra Hartnett, who launched Twenty2 with her husband, Robertson, in 2001. "You have to make your own path." The trail they've blazed has made Twenty2 the darling of such interior designers as Kelly Wearstler and Jamie Drake and even young architects (notoriously averse to decorative flourishes) who embrace the firm's stylized organic and geometric designs. The Hartnetts recently added coordinating fabrics, carpets for A.M. Collections, and children's bedding for Nurseryworks. Step lively. [twenty2.net]

GIVEN CAMPBELL

Campbell's hand-stenciled custom wallpaper has been a trade secret of a select set of decorators since she went into business about two years ago. Now a wider audience can access her graphic patterns based on typography. In April, Wolf-Gordon introduced Campbell designs on vinyl for the commercial market, and this fall Studio Printworks will produce a hand-screen-printed collection. "Everything's falling into place," Campbell says. "I've found my calling." [customdesignprojects.com]

WOOK KIM

Wook Kim is a dreamer. "There's not enough wonderment in the world," he says. "I'm trying to bring it back." His digitally printed wallpapers conjure an intricate universe of rainbow stripes, chocolate bunnies, dancing monkeys, and arabesques. Inspired by Asian aesthetics, Indian fabrics, and Victorian decoration, they are whimsical, cerebral, and irresistible. For his next collection, Kim is inventing fantasy flora. We expect them-and Kim's business-to flourish. [wookkim.com] - s.r.





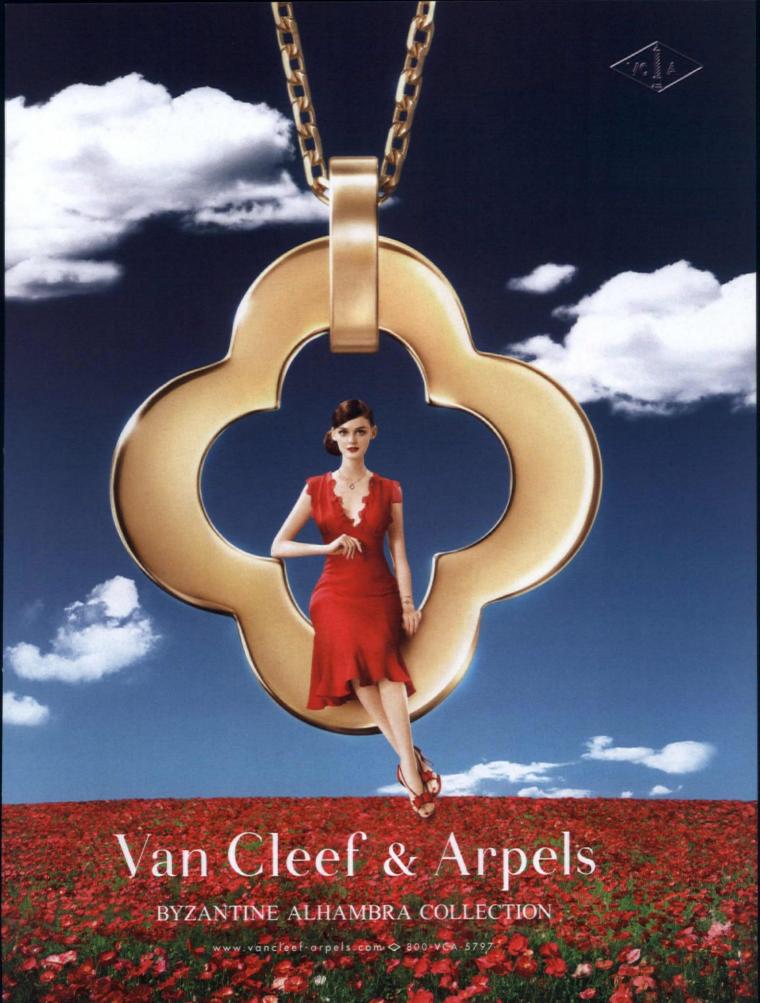
Elements of a Room Against the Grain

IN A BOOMING MARKET FOR BRAZILIAN DESIGN, ARTIST-CRAFTSMAN **HUGO FRANÇA** STANDS OUT WITH NATURALISTIC FURNITURE EVOCATIVE OF BOTH STRENGTH AND POETRY



If a tree falls in the forest, chances are that Brazilian furniture artisan Hugo França will hear about it. Brazilian design has become a white-hot commodity, but França's work stands out not only for its monumental near primordial forms, but also for his choice of materials. França sculpts furniture using only dead wood from coastal rain forests in the state of Bahia-trees that have toppled over naturally or have been chopped or burned down to clear land for cattle grazing. Given the grim reality of deforestation in the Amazon basin. França's creations are a way to give new life to trees that, to others, were mere annoyances. Each França piece is unique and, in its way, a work of art. He moved to Bahia in 1981, and Pataxó natives there taught him how to carve a local hardwood called pequi. The wood fascinated França with its rich grain and toughness. França's reverence for his materials prompts comparisons to the famed craftsman George Nakashima. But, in a way, França out-Nakashimas Nakashima, who manipulated wood much more. "When I am making furniture, the wood is in control," França says. "It tells me what to do." [hugofranca.com.br]

-GREGORY CERIO



Elements of a Room | Full Spectrum

COMBINING THE TALENTS OF A GLASSBLOWER AND A BLACKSMITH, FRENCH DESIGNER **CHRISTOPHE CÔME** CREATES LIGHTING AND FURNISHINGS THAT ARE AT ONCE DELICATE AND BRAWNY



With an extra month of daylight savings this year, the play of light and dark has been much on our mindsthough perhaps not as much as on the mind of Christophe Côme. Using glass and iron, the Paris-based designer creates some of the most artful (and coveted) lamps and furnishings in the world of decorative arts. His work requires both brute force and the finesse of a surgeon.

Côme usually buys massive, industrial-sized glass blocks that he melts at temperatures approaching 600 degrees. He carefully shapes the molten glass and, after it hardens, cuts it using a diamond disk. He then affixes the finished glass to a hand-forged and hammered iron base. (Côme often lets the iron rust before applying

French lighting and furniture designer Christophe Côme crafts one-of-a-kind lamps, screens, and cabinets of metal and glass in his Parisian studio.







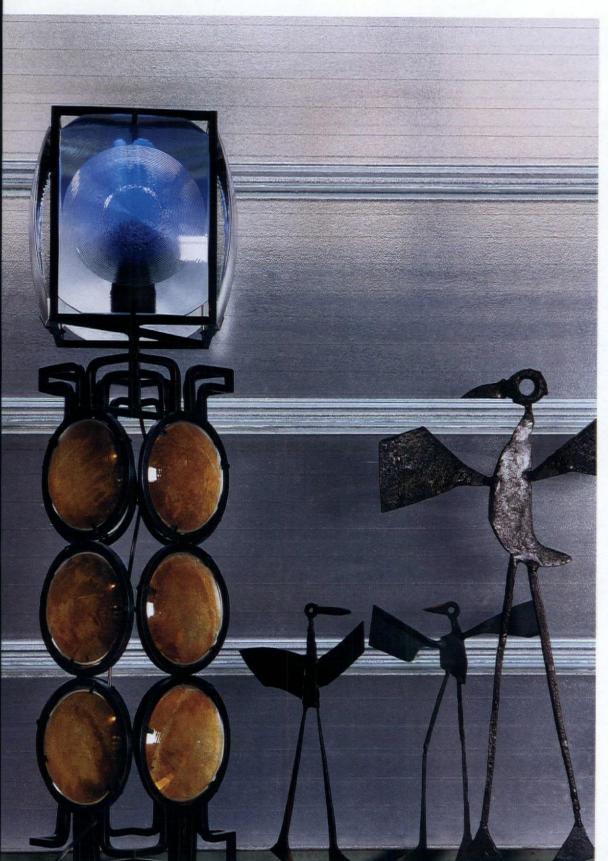


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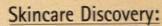
a pigment and wax finish.) Côme's pieces cast light in shades of yellow and amber, and the contrast of burly iron and ethereal glass is striking. Iron and glass are employed in other pieces, including screens and cabinets that feature latticework interspersed with glass. "I like the inherent strength of the two materials," Côme says. "I don't know which takes precedence over the other."

Côme's objects sit squarely at the intersection of art and function, but he considers himself simply a practical designer: "Art is more free than decorative art. My work is still attached to an electrical system."

Others aren't so sure Côme isn't an artist. For one thing, he takes advantage of the elastic and elusive nature of his materials: subtle variations occur during the melting, cooling, and shaping processes, making each piece Côme produces unique. New York art and design gallery owner Cristina Grajales who will present new work by Côme at Design Miami/Basel in Switzerland from

A Côme lamp made of jewel-toned optical glass mounted on an iron stand sits beside a trio of hand-hammered iron bird sculptures of his own design.

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Elements of a Room | Full Spectrum



June 12 to 16 - is particularly attracted to this unpredictability. "Christophe can and cannot control the process at the same time," she says. "I love that tension. It's kind of fantastic and kind of terrifying. He has a certain set of rules that he must follow, but even with all those parameters, until the piece of glass cools off, you don't know what it's going to look like. The result is incredibly simple and elegant."

For Grajales, attention to detail is the most important measure of an object's quality. She places Côme among the ranks of such masters of metalwork as the Giacometti brothers and Félix Agostini. "Christophe's pieces straddle the mechanical world and the refined world, so his work mixes beautifully with different periods of twentieth- and twentyfirst-century design," Grajales says. So is Côme an artist or a craftsman? There just aren't enough hours in the day to settle the question. [come.fr; cristinagrajalesinc.com -GERALDINE DE PUY

Two of Côme's handmade, one-of-a-kind folding screens. The sculptural screens are fabricated with disks of magnifying glass slipped into a framework of patinated iron.



Perfume | Scented Notes

THE PERFUMER WHO CREATED FRAGRANCES FOR ANDRÉE PUTMAN AND JOHN GALLIANO, **OLIVIA GIACOBETTI** BOTTLES POETIC EVOCATIONS OF MEMORY AND THE NATURAL WORLD



If you've ever walked into the Hôtel Costes in Paris, you know Olivia Giacobetti's work. She created the scent of intrigue that permeates the hot spot's half-lit rooms. Consider this: her favorite smell is water. In particular, sweet-salty scents from the sea. Giacobetti has worked with Hermès, Frédéric Malle, Bottega Veneta, and Diptyque, among others. Her most recent endeavor, Fou d'Absinthe for L'Artisan Parfumeur. will make your head spin. Her inspirations, from a cardamom-rose dessert to a gypsy circus, can be abstract or obsessively specific. "I've gone to the ends of the earth to smell bizarre fruits," she says. "I've also found inspiration on the way to buy bread." But what does it take to distill the essence of a person through smell? Focus on detail. Imagination. A genius for interpreting nature. Giacobetti has it all, which is why John Galliano and Andrée Putman both chose her to create scents for them. Galliano got a "savage odor, almost animal, with burned leather, sacred fire, and a mist of femininity." Putman's perfume is light and modern, with notes of driftwood, cilantro, and pepper. As Giacobetti says: "A vapor can tell you so much."

- SABINE ROTHMAN



WEDGWOOD

Eco Chic Living Green

ELIZABETH ROGERS GOT A LITTLE HELP FROM HOLLYWOOD FRIENDS LIKE CAMERON DIAZ FOR HER NEW PRIMER ON ECO-CONSCIOUS ESSENTIALS



Los Angeles environmental activist Elizabeth Rogers prepares an organic lunch for her son in the kitchen of an eco-friendly Living Homes prefabricated house. [livinghomes.net] ELIZABETH ROGERS drives a Prius, recycles, and has an eco-friendly water heater in her house in Venice, California. But, she says, "I am not a tree hugger." Indeed, as coauthor, with Thomas Kostigen, of *The Green Book: The Everyday Guide to Saving the Planet One Simple Step at a Time* (Three Rivers Press), which gathers environmental data and habit-changing ideas into one volume, she means to "reinvent the face of green."

Traveling around the world with her friend Cameron Diaz as they were making the MTV series *Trippin'*, Rogers became frustrated that all the information they learned about the human impact on the natural world was not readily

available to the average consumer. The Green Book pairs facts and figures—on topics from carpooling to recycled plastic lumber—with mini-essays written by the likes of Jennifer Aniston and Tiki Barber to give it pop-culture appeal. "I'm good at bringing worlds together," says Rogers, 41, who worked for ten years in communications at Calvin Klein and is now a board member at the Environmental Media Association. "That's why I got Dale Earnhardt, Jr. [to contribute], to get the NASCAR audience, to get the message into the mainstream. That's the whole point. Green doesn't look the same as it used to. We should all be green."—CHRISTIAN L. WRIGHT



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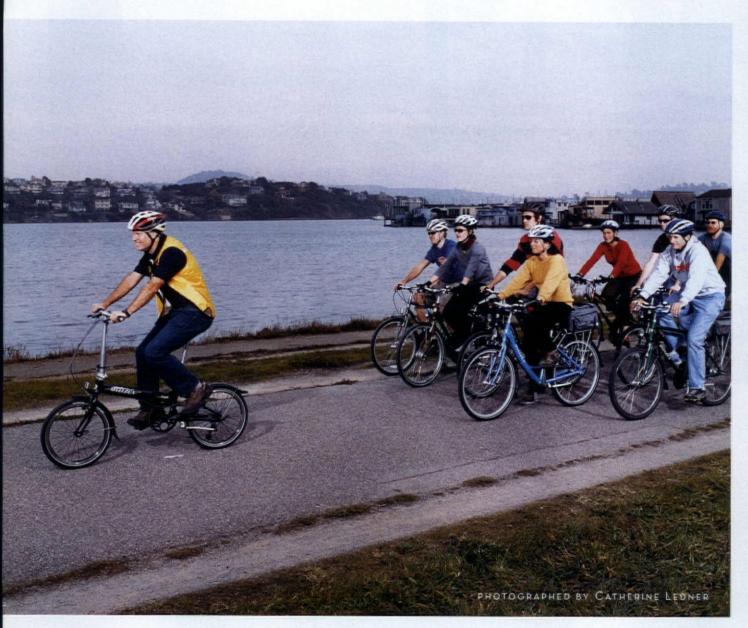
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Eco Chic The Freewheeler's Gospel

BY DESIGNING BICYCLES MEANT TO MAKE COMMUTING CONVENIENT AND COMFORTABLE, JOE BREEZE HOPES TO START A TRANSPORTATION REVOLUTION



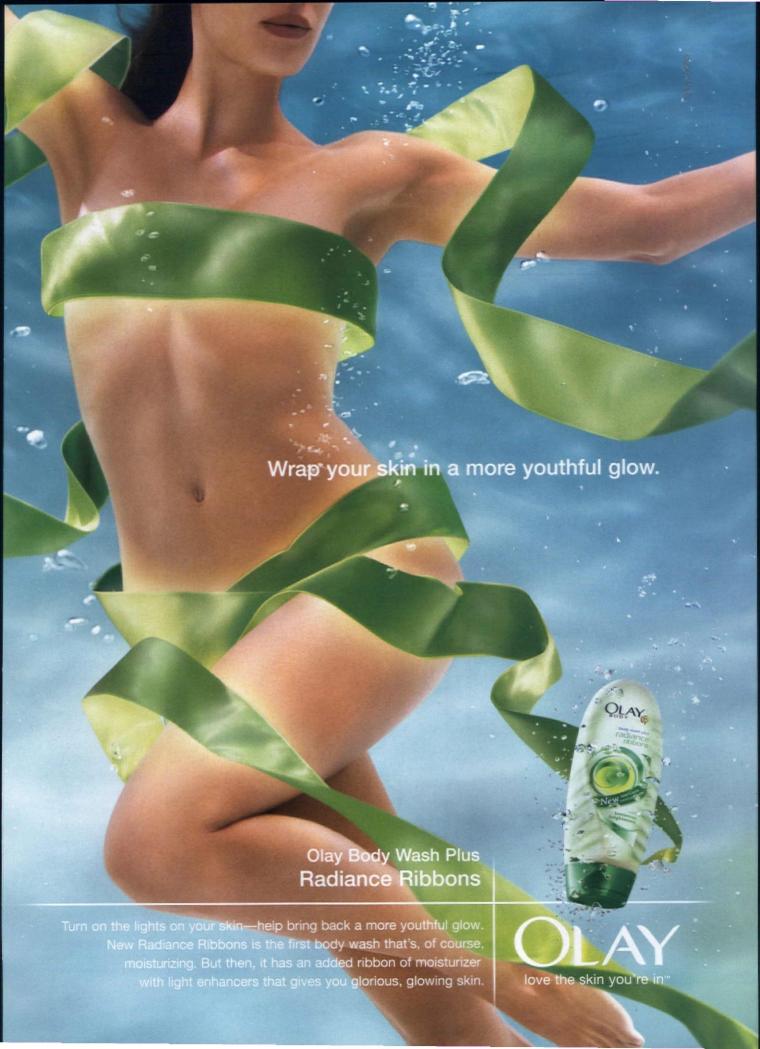
Breeze leads a group of cyclists on Breezer bikes along a Marin County bike path near Sausalito, CA.

JOE BREEZE has this dream: he is walking down a city street, goes past a tony clothing store, and sees a mannequin astride one of his stylish Breezer Villager bicycles. The model is wearing opera clothes. (Remember, this is a dream.) "Not Lycra," he emphasizes. "These are bikes you could ride to the opera."

Breeze designs, builds, thinks, breathes bikes. In the 1970s, he and a couple of his riding buddies were the guys who came up with the idea of converting the clunky Schwinns of their childhood into what eventually came to be known as mountain bikes. Innovative as that was, Breeze's new venture-call it a mission-is positively radical:

to make bicycle transportation as easy and as uncomplicated as driving a car, by producing lightweight, comfortable, easy-on/easy-off, fully kitted-out bikes that won't leave a grease stain on your calf. "Using a bike for transportation is about personal health, it's about financial health, it's about planetary health," he says. "The everyday bicycle lifestyle movement doesn't even have a name yet, but someday we're going to look back and be amazed at how few people were routinely using a bike to pick up groceries or visit friends."

It was March when Breeze spoke those words. He hadn't been in his car since July. [breezerbikes .com] - SUE HALPERN AND BILL MCKIBBEN



Jewelry Divine Excess

SUBVERSIVE JEWELRY, A SURPRISING LINE OF ACCESSORIES BY **JUSTIN GIUNTA**, DISPLAYS A LOVE OF BAROQUE EXTRAVAGANCE THAT HAS TURNED THE HEADS OF HIS FASHIONABLE CLIENTELE



Justin Giunta holds up a necklace made of pale blue pearls and velvet that he refers to as the Degas necklace. "I love antique finds," he says. "I love the Baroque period, because anything that could be adorned was adorned." The 28-yearold Giunta is the force behind Subversive Jewelry, a line of accessories made mostly from found materials such as chandelier crystals and wooden beads. His pieces are popular with the fashionable set, from Queen Noor of Jordan to Rufus Wainwright. His work has an extremely tactile quality and often includes unexpected elements such as black chiffon or delft porcelain beads. Giunta also happens to be well versed in art history and cites it as a main source of inspiration: "Dutch Baroque still-life paintings sum up my aesthetic. They were the high-fashion item of the time." Indeed, Giunta's compositions are reminiscent of a Baroque sensibility, when aesthetics ruled and embellishment was everything.

-GERALDINE DE PUY

Gold butterfly necklace with pearl trim, left, \$2,200. Multi-pearl strand on ribbon back, \$1,400. [subversivejewelry.com]

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In Fashion Making It Work

TIM GUNN, FASHION DEAN TURNED PROJECT RUNWAY STAR, BALANCES ANTIQUES WITH ASIAN ARTIFACTS IN HIS GREENWICH VILLAGE APARTMENT



Everyone remembers a great teacher. To a generation of fashion students at Parsons in New York City, Tim Gunn played that role. Three years ago, the television series Project Runway introduced him to a mass audience as the on-air mentor to aspiring fashion designers. Gunn's wry yet sensitive way of imparting advice helped make the show a hit and placed him in high demand. In the next year, Gunn will begin his fourth season on Project Runway, release the book Tim Gunn: A Guide to Quality, Taste, and Style (Abrams Image), and debut his first solo television effort, Tim Gunn's Guide to Style, on Bravo. Gunn, who has left Parsons, is now chief creative officer for Liz Claiborne, Inc.

Between his many gigs, Gunn recuperates at home, a top-floor apartment in Greenwich Village. A tenant before him had enlisted the legendary decorator Joe D'Urso to outfit the space as a late 1970s bachelor pad, but

Gunn, wearing a vintage Miao Chinese dragon robe from Ruzzetti & Gow, NYC, stands in his Manhattan living room, which he furnished with Eastern art and antiques. The coromandel-style screen is from Hong Kong.

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In Fashion | Making It Work







Gunn decided to create a more genteel environment. During his tenure at Parsons, he was instrumental in setting up the school's international affiliates, in such countries as South

Korea and Japan. He also spent time in Hong Kong, where he started frequenting markets and antiques shops. Soon his apartment was full of all things Eastern. "I became a kind of addict," he says, referring to the collection of smallscale Ming ceramics that fills tables throughout the apartment.

Balancing the chinoiserie are nineteenth-century American paintings and dressy furnishings embellished with luxurious throw pillows. Gunn's huge library of books all but bursts off the shelves. A baby grand piano, which he plays regularly, dominates one end of the long living room. The apartment is eclectic and comfortable without sacrificing style-exactly what one expects from the man who coined Project Runway's mantra, "Make it work." [bravotv.com] — SHAX RIEGLER



Clockwise from top left: The living room includes vintage pieces, family heirlooms, and collections from Gunn's travels abroad. A Tang dynasty figure stands on the mantel. ■ Ming dynasty tomb pieces are displayed beneath a 19th-century Chinese portrait. ■ The dining alcove's walls are actually paneled doors concealing closet space. The tablecloth is in Stroheim & Romann's Rochambeau Brocade in Multi on Cocoa.

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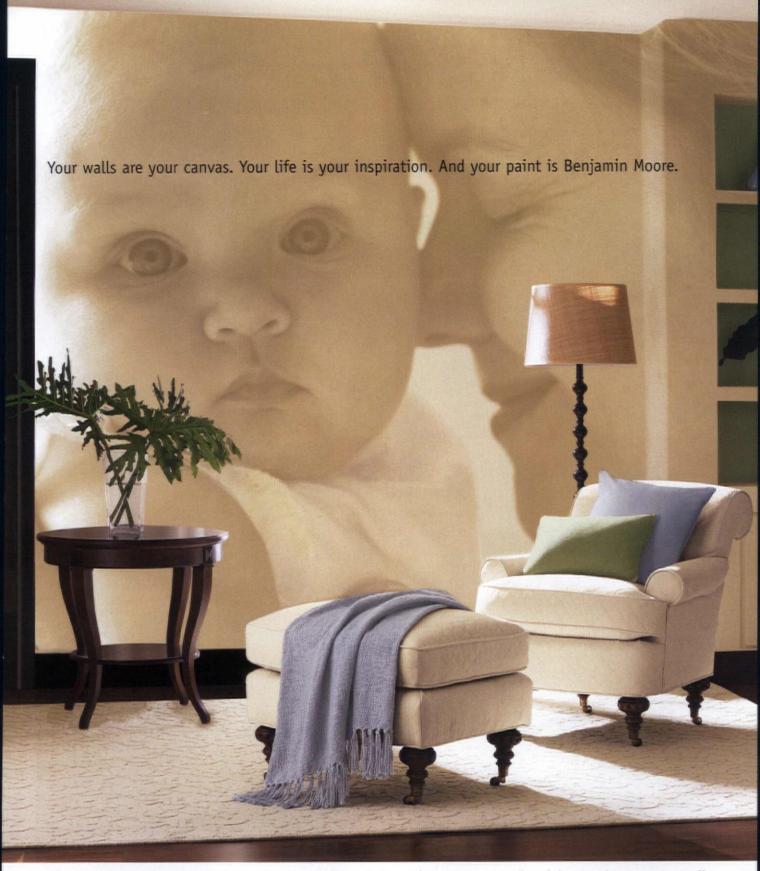
LUXURY AUTOMAKER BMW GOES GREEN WITH DESIGNER ADRIAN VAN HOOYDONK'S REVOLUTIONARY HYDROGEN-POWERED SEDAN



Van Hooydonk, above, with the BMW Hydrogen 7 he designed. A hundred models of the eco-car are being given to highprofile users around the world this year. DRIVING A BMW 7 Series sedan is nothing out of the ordinary for Adrian van Hooydonk—he designed it. But a recent test-drive left the designer feeling like he was shifting paradigms more than gears. Behind the wheel, van Hooydonk pressed a button that switched the car's energy source from gasoline to hydrogen. "It felt momentous," he says. "All of a sudden you're driving virtually emissions-free." The result is the Hydrogen 7, touted as the world's first hydrogen-powered luxury car. It is based on the 7 Series that van Hooydonk designed, with subtle design tweaks like an exposed tailpipe. (Why hide it when emissions are mostly water vapor?) Van Hooydonk, 42, who is BMW Cars'

design director, previously headed the company's California-based studio, DesignworksUSA, which dreams up everything from bath fixtures to tractors. But cars are the Dutch-born designer's first love. One hundred high-profile users are currently being given Hydrogen 7s to showcase the test models. Mainstream production is not quite around the corner, the main hurdle being the dearth of hydrogen fueling stations. For now, the Hydrogen 7 has an internal combustion engine with two fuel tanks—one for gasoline, the other for liquid hydrogen. But van Hooydonk is already looking forward to an era when hydrogen vehicles will be nothing out of the ordinary.

[bmwusa.com]—ERIC SIBLIN



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Interiors Breaking Away

A DECORATOR WHO TRULY UNDERSTANDS HIS CLIENTS,

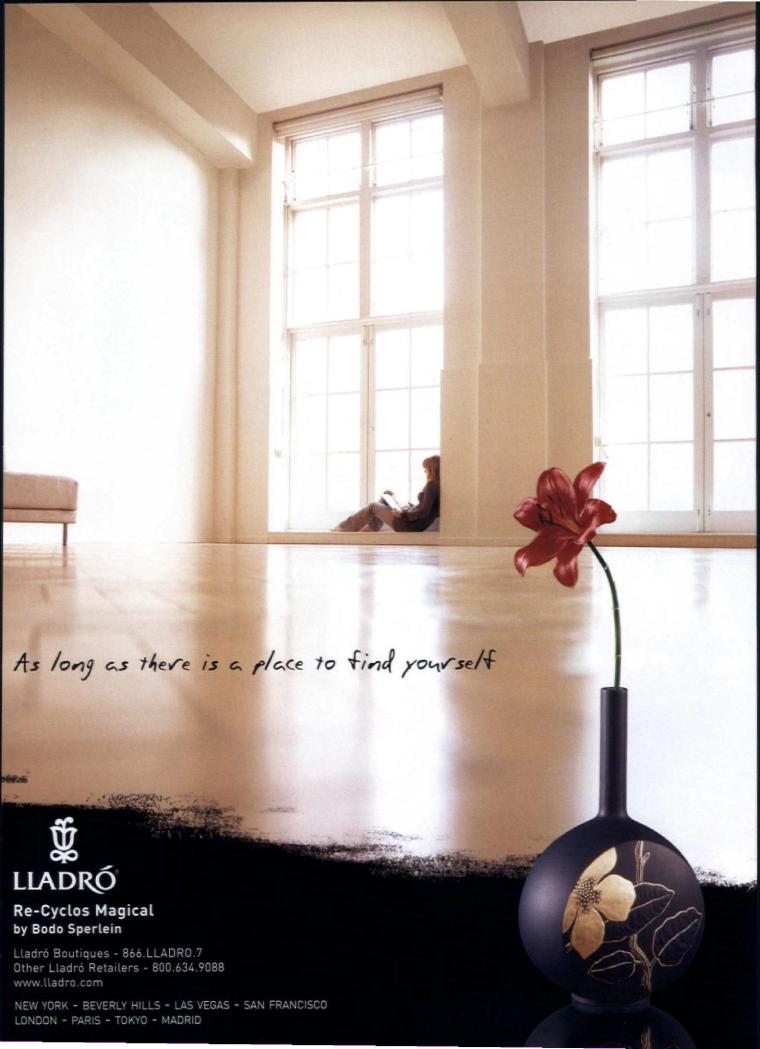
NYE BASHAM LIKES TO HELP THEM RETHINK THEIR SENSE OF STYLE



Basham in his Manhattan living room. A palm tree column by Jerome Abel Seguin and a 1940s French sideboard complement the clean lines of a Bashamdesigned armchair. AS CREATIVE DIRECTOR of Ralph Lauren in Europe, Nye Basham—now based in New York with his own decorating company—learned a thing or two about constructing the total look of a space. "An environment should have defined lines and pieces but at the same time be warm and comfortable," he says. A client who has worked with him for 15 years raves: "Nye has an

extraordinarily good eye, he's amazing with color, and he really gets to know his clients and how they live." The son of an oil executive, Basham enjoyed the many moves the family made because he got to have a hand in the decorating. From the interior design books he began reading at age 11 grew a love for understated luxury. "My idols like Josef Hoffmann deal with spaces as a complete exercise, incorporating everything from architecture to water glasses," Basham says. He enjoys coaxing clients who are set on one style to consider inventive alternatives. For a couple living

in a SoHo loft who favored a 1960s Dr. No look, Basham brought in a nineteenth-century armoire and 1940s side tables. "Even though people say they like cold and slick, I've never seen them be happy with it," he says. "Introducing clients to new style is part of the challenge of the job, and part of the fun." [Nye Basham Creative Services: 212-242-0150.] —JAMES SERVIN



Interiors The Transformers

WORKING FROM A HOMEY OFFICE IN CHICAGO, SOUCIE HORNER CREATES LUXURIOUS BUT UTTERLY INDIVIDUAL RESIDENCES



Horner, right, and Soucie, in his Chicago home. The '30s French carpet is from Oscar Isberian Rugs, Chicago. WHEN THEY WERE KIDS, Martin Horner wallpapered his G.I. Joe fort and Shea Soucie rearranged her parents' furniture. Today Horner and Soucie—now Chicago interior design partners—are fashioning higher-end projects. Their style? "What the clients' lifestyle is," Horner says amiably. That, Soucie adds, can range from "shabby chic to very English."

Imaginative extras are a specialty: the duo built five aquariums into the walls of a shower for one client. Another liked his canoe, a present from his wife, so much that he didn't want to put it into the water; Horner and Soucie hung it from the ceiling.

The two met as students at the Art Institute of Chicago, where they now teach a class, and worked at the Chicago firm Suzanne Lovell, Inc., before starting their business in 2000. Horner specializes in interiors, and Soucie, who is pregnant with her second

child, in architecture. They log 60-hour weeks, even helping train the staff who will maintain a client's home. "You don't just design the house and walk away," Soucie says. Delightfully modest, they even hold "salon dinners" at their homes for architects, designers, artists, and others. Horner says: "We never want to get stagnant." [souciehorner.com] — KAREN SPRINGEN



Interiors Calling Card

WITH AN EYE FOR COMPELLING ARTWORK AND SINGULAR VINTAGE FURNISHINGS, NEW YORK DESIGNER **SHAWN HENDERSON** BRINGS A HANDSOME, DAPPER AIR TO HIS QUIETLY DRAMATIC INTERIORS



Henderson in a New York apartment he designed around such pieces as a 1920s Gerrit Rietveld armchair and Günther Uecker's 1964 painting Igel. "DESIGNERS CAN'T BE AFRAID to have an opinion," Shawn Henderson says. "You need a strong point of view." Henderson has brought his to bear on projects as varied as a turn-of-thecentury London town house, a stately loft in Manhattan's Flatiron district, and a seventeenth-century Parisian apartment graced with limited edition furniture.

All these share a sense of tailored elegance and good manners-qualities that describe Henderson himself. The New York designer, who launched his studio in 2003, could get by on charm and personality alone. It's one reason he has so much repeat business—the litmus test of a good designer. He has serious design cred, having spent time in the New York ateliers of decorating giants Birch Coffey and Thad Hayes. And he'll get his hands dirty. "My first job was working on restaurant interiors," he says. "I learned all the technical aspects of the business-working with contractors, doing plumbing drawings, managing deadlines."

Henderson, who moonlights as the design director of eBay's home and garden category, devours decorative arts history. His interiors are grounded in historical references, yet are light, airy, and functional. "I design for how clients lead their lives," he says. In our opinion, that's a good thing indeed. [shawnhenderson .com] —JEN RENZI



The stove – A 9-burner masterpiece.

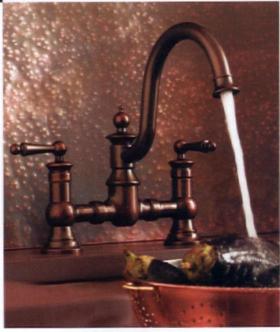


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Design Business Home Port

IN ATLANTA, **JULIA-CARR BAYLER**'S SHOP BELVEDERE IS THE PLACE TO GO FOR ANYONE WHO WANTS TO BE ENTERTAINED, ENLIGHTENED, AND INSPIRED BY HOME DESIGN



Bayler in her living room, which is done entirely in Belvedere pieces, including a pair of Stacked Circles lamps by Belvedere Lighting. LONG A REFINED and eclectic purveyor of home decor, Julia-Carr Bayler has captivated Atlanta with Belvedere, her 2,500-square-foot store on the city's west side. Belvedere amounts to a total design resource as well as a home for the design obsessed. Infusing the place with her bohemian glamour and flamboyant nonchalance, Bayler scours the globe for Belvedere's inventory and often reinvigorates pieces with her own innovative means of restoration—putting vintage knobs, for instance, onto a contemporary piece. In addition to pillows by Bayler and unusual items by the artists she enlists, Belvedere also houses its own lamp production line, for

which Bayler designs bases and fashions shades. Calling Belvedere "the ultimate living room," Bayler loves the fact that "people just come in to hang out." Even dogs are welcome. By day, Bayler plays patron, designer, and collaborator; by night, she's hostess and curator of Belvedere's exhibitions, more aptly termed expo-soirees. "It's hard finding organic and sophisticated artisans, because they don't belong in galleries or in retail. Utilitarian and romantic art needs a laboratory." And now Belvedere provides just that. Opening June 7: an exhibition of glass art that promises to be both romantic and utilitarian. [404-352-1942] — CAMERON MCVEY

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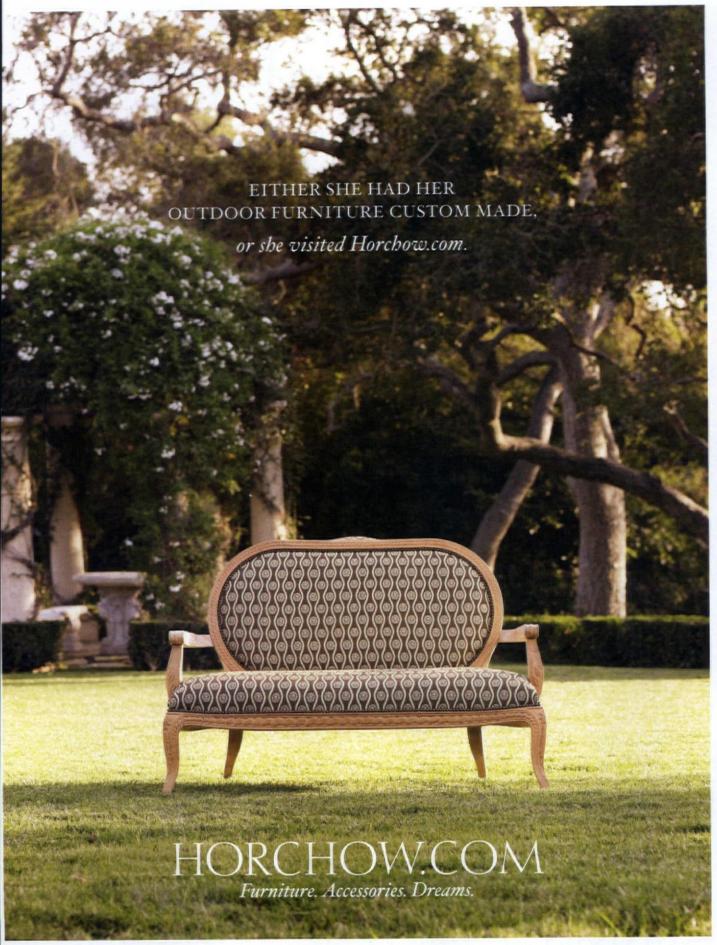
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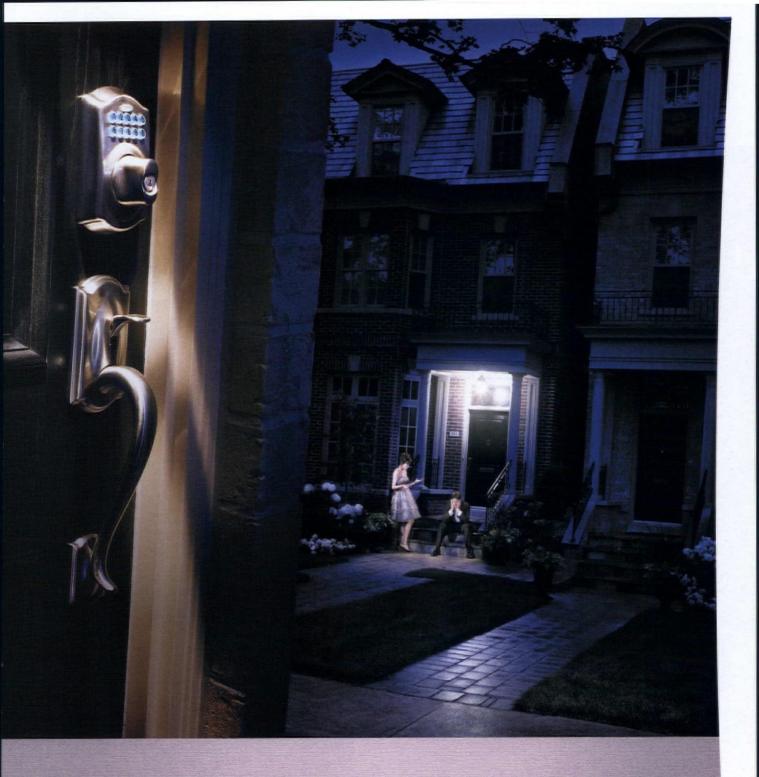
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THE PEOPLE AT **COMMUNE** COMMAND THE DESIGN ZEITGEIST WITH HIGH-END BOUTIQUES, ALLURING PRODUCTS, AND CAPTIVATING INTERIORS



Commune's Johanknecht, Pam Shamshiri, Ramin Shamshiri, and Alonso, from left, at a new site for Kiki de Montparnasse in Los Angeles. IF YOU'VE EVER FELT suddenly hip in a new restaurant, particularly sexy in a clothing boutique, or tempted to buy a product based on logo alone, you may have Commune to thank. The Los Angeles-based design group translates ideas into intriguing environments and creates corporate identities for some of the country's most of-themoment businesses. It does residential projects,

too. Just under five years ago, Roman Alonso introduced Steven Johanknecht, his former colleague at Barneys New York, to designer Pam Shamshiri and her brother, Ramin Shamshiri. "I thought they could do something interesting together," Alonso says. He was right. The group came up with the idea of creating a design collective that would collaborate with the best artisans, graphic and garden designers, marketers, and architects. Alonso decided he wanted

to be part of it. Though most of their work is commercial, the residential projects are growing in number. In both realms, clients receive what Alonso calls by-hand attention. You see it in the hip furniture at Kiki de Montparnasse, the SoHo boutique; in the Juicy Couture boutiques; and in the chicest homes in the country. [communesite.com]—CHRISTY HOBART

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Design Business Diamond Mine

"OUT OF AFRICA, THERE IS ALWAYS SOMETHING NEW." WROTE PLINY THE ELDER. SOUTH AFRICAN-BORN FRASER CONLON PROVES IT AT HIS DESIGN SHOP

HALF-HIDDEN ON a sleepy side street in Manhattan's SoHo neighborhood, Fraser Conlon's year-old gallery, Amaridian, is a stunning object lesson in the diversity and optimism of sub-Saharan African design. "In a continent that faces such enormous challenges, there are so many tremendously resourceful people creating amazing things," Conlon says. He left namely, a strong sense of place. "These artisans are working in

behind a career in fashion public relations to promote the designs of his beloved homeland, and with his business partner, South African arts patron Mary Slack, Conlon scours the sub-Saharan region for unusual wares. Decorating the atmospheric concretefloored space are ball-chain chandeliers by a husband-andwife team from Johannesburg, quirky wood sculptures from a carvers' colony in Swaziland, Rueben Ndwandwe's woven Ilala palm baskets, and Gregor Jenkin's laser-cut steel tables. The works, though stylistically diverse, share common ground-

their own little worlds," Conlon says. "Many have limited access to international information. They get influenced by their immediate surroundings rather than by external factors."

In the face of globalism's homogenizing tendencies, such site-specificity and a distinctly human touch are characteristics much sought after by collectors. Conlon's commingling of "serious" art with craftier finds is also a prescient strategy in light of the disintegrating boundary between art and design. "Is this sculpture or is this a vase? It depends on the viewer," he says, gesturing to an ethereal ceramic by Astrid Dahl. "We like objects that straddle both worlds. Design, art, and craft—they're all part of the same tribe." [917-463-3719] - JEN RENZI

Conlon's gallery features Astrid Dahl ceramics, a Team Two Design chandelier, Diane Victor's triptych Mater, Minder, Martyr, and Ronel Jordaan's felted merino wool pillows.

In Season | Campus Fare

A FEW YEARS AGO, **LOUELLA HILL** IMPROVED THE FOOD AT BROWN UNIVERSITY BY LINKING ITS DINING HALLS TO LOCAL FARMERS. IN THE PROCESS, SHE HELPED SAVE FAMILY FARMS AND INSPIRED A NATIONAL TREND



Many of the potatoes in the field of this Rhode Island farm would go to waste without Louella Hill's Roots and Shoots project, which joins local institutions to regional agriculture. FOR THOSE OF US who thought that the terms "good food" and "campus dining hall food" were irreconcilable, the efforts of dedicated young activists such as Louella Hill are happily, and deliciously, proving us wrong. Hill, a 2004 graduate of Brown University in Providence, Rhode Island, was researching her senior thesis on the topic of the local food supply when she had her flash of illumination. By joining her undergraduate experience working in the dining halls to the subsequent knowledge she gained about Rhode Island's hard-pressed farms, Hill took on the mission of linking local farms to campus kitchens. "I guess I was a bit of a pest," she says, "but I got

myself hired by the university with a mission to bring local product to our dining halls." Soon all the dining halls at Brown featured a menu, based on local ingredients, that Hill and her comrades dubbed "Roots and Shoots." Not so coincidentally, the number of students staying on the meal plan soon rose to an all-time high. Nearly 200 colleges and universities have created programs similar to the one Hill started at Brown.

Hill, who speaks in quote-worthy sound bites, sums up the pleasures of eating local: "There is nothing more beautiful than watching the seasons turn by watching my dinner plate change. My body agrees." —PETER KAMINSKY



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Larder Adventures in Taste

A GREEN RESTAURANT, A HIP BLOGGER, AND DESIGNER YOGURT MAKE THE SCENE

PRODUCED BY LORA ZARUBIN



PINKBERRY "Pinkberry is more than frozen yogurt," says cofounder Shelly Hwang. "It's a consumer experience." The seed for this experience was planted when Young Lee, Pinkberry's founding partner and architect, first tried European gelato. "The flavor was as captivating as perfume," he says. "I wanted to design something that would reflect that." The joining of Hwang's vision to Lee's design sense translated that flavor into Pinkberry, a frozen yogurt franchise that is experiencing a massive growth spurt.

"Everything has to connect with the flavor—the service, the design, the atmosphere," Hwang says. Sounds like a Pinkberry state of mind. [pinkberry.com]—DAMARIS COLHOUN

NOPA Located across the street from a Popeye's Chicken & Biscuits in San Francisco, Nopa doesn't look like your typical organic restaurant. Behind the municipal facade and gritty surroundings you'll find an airy, well-lit dining hall and three owners whose business plan is motivated not by profits but by a better way to live—and eat.

Jeff Hanak, Laurence Jossel, and Allyson Woodman started Nopa in April 2006. Since then, the trio have built a boisterous neighborhood joint that relies on local resources, from the farmers who supply the restaurant's produce and grass-fed meats to the employees it hires. But Nopa's biggest coup is its commitment to reducing waste in an establishment that serves about 400 people a night. "Our goal is to leave a smaller imprint on this world," says Woodman. "We're not amazing, We're the wave of the future." [nopasf.com] — DAMARIS COLHOUN





celebrities, those with the loudest voices or splashiest catchphrases often get the most attention. But blogger Clotilde Dusoulier is delightfully free of clever taglines and perky antics. Her food blog, Chocolate & Zucchini, has become one of the most trafficked culinary sites on the Web. Born in Paris, Dusoulier writes, in English, from her home in Montmartre, covering everything from recipes and cookbooks to new tools and restaurants. Her audience (more than 140,000 devoted readers per month) loves her no-fuss style and infectious enthusiasm. Asked what message she hopes to impart, she says: "The only influence I hope to have is to inspire readers to play in the kitchen." That she does. [chocolateandzucchini.com]—GRACE BONNEY

FOR RECIPES, SEE LORA ZARUBIN'S BLOG, EATING AROUND, AT HOUSEANDGARDEN.COM.

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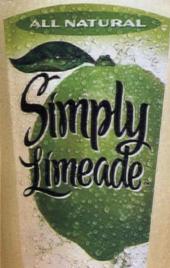
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Uncorked The Talented Few

THE LUCKY WINEMAKERS THAT ENTREPRENEUR **JOHN HUNT** HAS CHOSEN FOR HIS VENTURE ORIEL ALL PRODUCE QUALITY WINES WITH LOCAL CHARACTER AND IN LIMITED QUANTITIES BY JAY MCINERNEY



THE WEALTHY ENTREPRENEUR who seeks to glamorize and dissipate his new fortune in the wine business is by now a familiar figure on the cultural landscape, and journalists, unlike jurors, start out with the presumption of guilt. Hence I was somewhat inured to the formidable charms of Irishman John Hunt when I was introduced to

Hunt at home with an array of the wines he selects from vineyards all over the world for Oriel's wine portfolio. The painting in the background is by Ysabel von Bayern.

him at New York's Cru and heard from our mutual friend that Hunt had just launched an exciting new wine venture. Two years later, I'm happy to report that my skepticism was unjustified. Oriel wines, the company that Hunt founded in 2001 and launched in 2006, is an innovative enterprise that is really beginning to deliver on its considerable promise.

When Hunt, a serious art collector, is asked to come up with a metaphor for his business model, he likens himself to Larry Gagosian, the art dealer. "I like to think of myself as a talent scout for winemakers," he says, lounging on a sofa in his Upper East Side, Stanford White-designed town house in jeans and a bespoke tweed sport coat. His wine world role models include Ridge and

Guigal, two brands that produce wines from different regions at both the high end and the low end of the market. "I wanted to be a global version of what those guys were doing." Oriel's wine portfolio reflects Hunt's peregrinations. "Wine is a travel product," says Hunt. "Pull the cork and you're there."

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"After September 11th, I was trying to figure out what to do with some ill-gotten gains," Hunt says. He had recently sold a software company he founded after selling a chain of coffee shops, called the Seattle Coffee Company, he had started with two friends-a neat trick considering that the buyer was Starbucks, the model they had copied in the first place. Hunt seems to have that incredibly successful form of ADD that afflicts certain entrepreneurs. "As soon as I really understand something," he says, "it ceases to engage me." If he has a single abiding passion, besides Samantha, his wife of

8 years and companion of 20, it is wine.

As a child in Dublin, Hunt naturally first became interested in beer, which he started to brew when he was 14. He soon turned to wine because the ingredients were cheaper. "Hops were expensive, but I discovered I could make wine out of elder flowers and oak leaves, which were free." Later, while attending the London School of Economics, he took a summer job as part of the ground crew for a ballooning company in Burgundy. His great epiphany came one night when he first sipped a glass of Chambertin. He can't remember the vintage or the maker, but from that moment forward, wine became something of an obsession. "I started spending holidays visiting wine regions."

little more than five years ago, Hunt bought a winery in Priorat, a remote region of Catalonia that has developed a worldwide cult following in recent years, but apparently this wasn't enough to satisfy him. He consulted with his friends Eric de Rothschild and Steven Spurrier, the English wine writer who organized the famous Judgment of Paris in 1976. And then he drove to the Santa Cruz Mountains to sit at the feet of the great Paul Draper, the presiding guru at Ridge. (See the May 2007 Uncorked.) What intrigued him about Ridge, Hunt says, is that in addition to its famous Monte Bello cabernet, it made high-quality wines from grapes from all over California, from Paso Robles to Sonoma. Suddenly it occurred to him that he could do something similar on a global scale. The difference would be that each wine under his brand, Oriel, would be the product of a different winemaker.

"Winemakers are an abused bunch," Hunt says, suggesting that they often labor in the shadows, hemmed

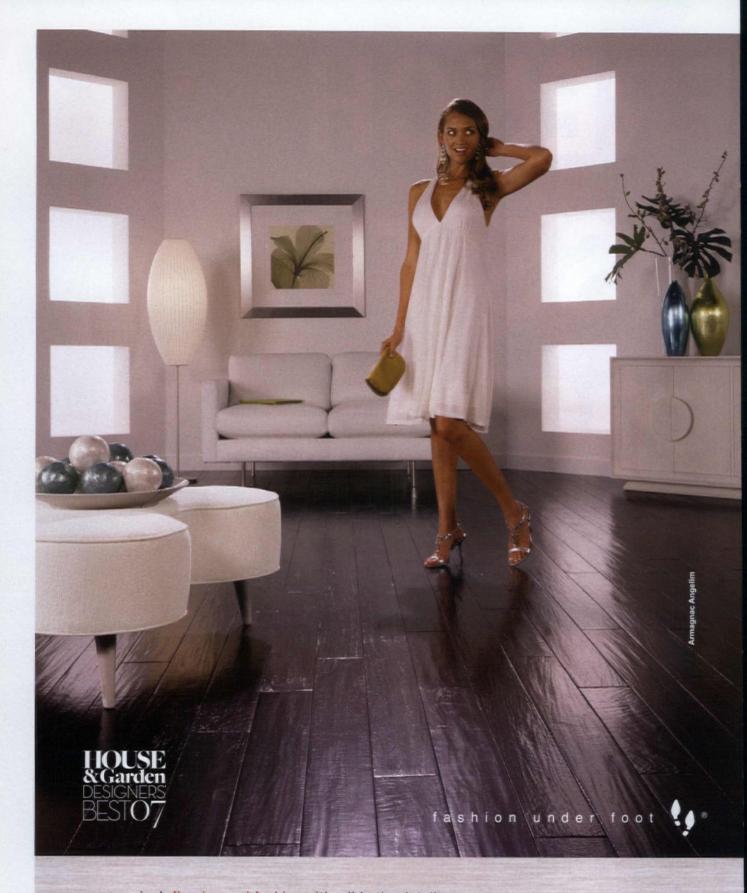
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- 2004 ORIEL PORTIA BIANCO DELLE VENEZIE A blend of pinot grigio, chardonnay, and Tocai Friulano from Friuli, this white has lots of pear fruit and a nice underlying layer of stoniness, \$20
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- 2004 ORIEL HUGO RUSSIAN RIVER VALLEY ZINFANDEL Another great summer red, suggestive of crushed cherries and raspberries, framed in toasty oak. Crafted by Dan Goldfield. \$25
- 2002 ORIEL VOM MAIPO VALLEY CABERNET SAUVIGNON Pure cassis on the nose-a sweet, juicy cabernet with plenty of black currant fruit and tobacco highlights. A medium-bodied, complex Chilean cab from Chile-born, globetrotting Ana Salomó. \$17
- 2002 ORIEL FALERNE CAHORS An inky black monster with a spicy, slightly minty nose that leads you into a viscous mouthful of brooding dark fruit. \$50

in by a house style or the dictates of marketing. Hunt's idea was to find winemakers he admired and give them carte blanche. A few were established stars, like Alain Reynaud of Château Quinault and John Duval, formerly of Penfolds. Others were unknown outside their region. "They would say, 'What do you want me to make?' And we said, 'You decide.'" Of course, this raises the question: What do these wines, bottled under the Oriel name, have in common? "Balance" is Hunt's answer. Tasting through much of the portfolio recently, I felt that most of the Oriel wines had a certain polish, like their godfather, but nevertheless seemed distinct and representative of their respective regions. All of Oriel's wines are small-batch, artisanal productions, ranging from a couple hundred to a couple thousand cases.

The excellent 2001 Barolo, Etereo (\$70), made by Paolo Caciorgna, tastes like, well, a Barolo. You wouldn't mistake it for a cab from Napa or a merlot from Tuscany. It has the nice ripe fruit of its vintage and just a hint of the signature Barolo tar. (Parker recently gave it 91 points.) Palatina (\$20), made in the Mosel by Bernward Keiper, is a crisp, bright, refreshing Riesling. I suspect that German wine experts would be able to identify its provenance in a blind tasting.

One of Hunt's favorites is Oriel's Cahors, Falerne, from an unloved region that, as he says, "went into a funk for seven hundred years after Eleanor of Aquitaine." Made by Xavier Copel, it might make a few new converts. In fact, tasting Oriel's portfolio, which currently includes 30 wines from nine countries, is an excellent way for fledgling oenophiles to explore unfamiliar wine types and regions. Even jaded grape nuts stand to make some very pleasant discoveries under the Oriel banner. This particular grape nut hopes that Hunt's restless brain remains focused on the wine business for many years to come.





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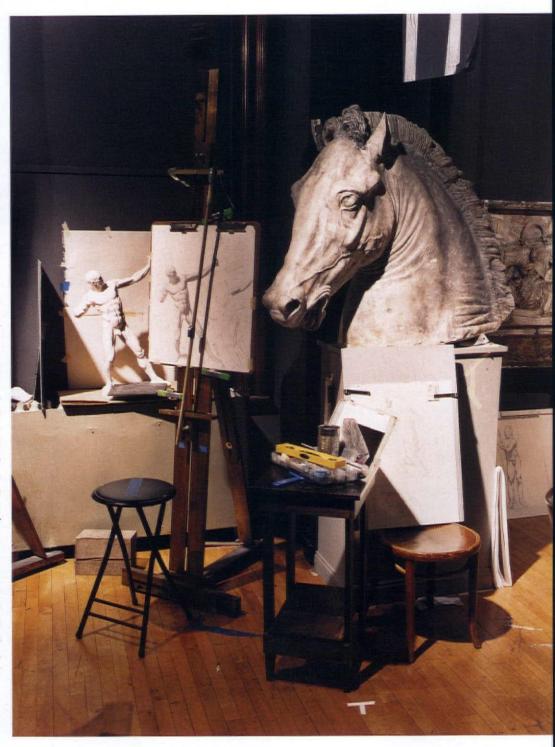
THE INSTITUTE OF CLASSICAL ARCHITECTURE & CLASSICAL AMERICA

IS TEACHING DESIGN METHODS THAT WOULD MAKE THOMAS JEFFERSON SMILE. BYE-BYE, BAUHAUS. GET LOST, GEHRY

IS THERE A NEED FOR THE Ionic order in this age of the iPod? The answer is a resounding yea, says the Institute of Classical Architecture & Classical America. "The name is a mouthful," admits Paul Gunther, the group's president, "but it represents an alliance of two organizations that have come together to advance the practice and appreciation of the classical tradition in architecture, urbanism, and the allied arts."

The emphasis used to be on the first two, but last year that changed with the establishment of the Grand Central Academy of Art in the institute's Manhattan headquarters. The academy's three-year program is devoted to drawing, sculpture, and painting from antique models and direct observation; evening and weekend classes are offered. Among the academy's resources are historic plaster casts that once belonged to the Metropolitan Museum of Art and represent masterpieces of the Western canon. So great was the hunger for a rigorous, traditionalist fine arts pedagogy that the academy did almost no marketing to attract students. The first class learned of the program through word of mouth-with one student, in a lovely twist, coming from Greece. [classicist .org - MARISA BARTOLUCCI

> Plaster casts in a studio at the Institute of Classical Architecture & Classical America in New York City.



architectu

GROUP DYNAMICS

THE EMPHASIS AT **REX** IS ON THE COLLABORATIVE NATURE OF ARCHITECTURE. THE RESULTS UNDERLINE THE PANACHE OF JOSHUA PRINCE-RAMUS AND EREZ ELLA

The plot is classic Hollywood: A young, handsome, Harvard-trained architect and aspiring Olympic rower begins his career at a famous European architecture firm, a hothouse place known for producing outlandish, attention-getting buildings. One day he gets a phone call from his mother back home. She has read a newspaper article about a plan to build a new city library.

"I said, 'Well, Mom, tell me what it says,' " recalls Joshua Prince-Ramus, now 37 and a principal architect in his own year-old New York firm. "And she said, 'It says something about a mandatory meeting tomorrow.' So, I think Rem was in Korea and I couldn't reach him. I literally just went to the airport and got on a plane." That is how Prince-Ramus, who was 29 at the time, became the partner-in-charge on the Seattle Central Library for the Office for Metropolitan Architecture, the firm headed by Rem Koolhaas, the thorny polemicist who emerged in the 1990s as an architectural rock star. Completed in 2004, the angular, geometrically perverse glass-and-steel creation has the effect of making the rest of downtown Seattle look like a relic. It has become as significant an architectural touchstone for the early twenty-first century as Frank Gehry's Guggenheim Museum Bilbao was for the late twentieth.

PHOTOGRAPHED BY JASON SCHMIDT





architecture

While working on the library, Prince-Ramus opened the New York office of OMA to manage the firm's U.S. projects, including a couple of Prada stores and a campus center for the Illinois Institute of Technology. Then, last year, together with Erez Ella, an Israeli architect who had also spent his career working for Koolhaas, Prince-Ramus broke away. "It wasn't so much a decision as it happened by matter of course," he explains. "Over time, we started to attract our own clients, and the only glue between the New York office and Rotterdam was Rem's and my relationship."

Prince-Ramus and Ella now operate as REX in a large, sunlit, white rectangular room where 45 conspicuously young architects and designerssome are still students-sit at long, double-sided rows of desks. The bosses work at desks indistinguishable from those of the employees, a symbol of their insistence that architecture is about collaboration rather than celebrity.

Sitting together in one of the firm's simple conference rooms, Prince-Ramus and Ella look as much alike as two physically dissimilar men can; both have shaved heads on which the hair has grown out slightly and artful stubble on their chins. As they explain their approach to designing



buildings, they each doodle on sheets of white paper. Ella, who speaks infrequently, draws little schematic office towers, while Prince-Ramus, who delivers whole paragraphs whenever he opens his mouth, unconsciously diagrams his spoken words, as if he is hooked up to an internal polygraph.

Like many architects, Ella and Prince-Ramus have evolved a secret language, a way of articulating the complicated thinking behind their work. They resist talking about style. As Prince-Ramus says, "Style freaks us out, the very word style." They're more interested in how their buildings work. Prince-Ramus, for instance, has explained the strange shape of the Seattle



Models for REX projects include, clockwise from top, a rendering of the Dee and Charles Wyly Theatre in Dallas, which originated at OMA New York, the firm Prince-Ramus founded with Rem Koolhaas; a rendering of the chairlike shape of the Museum Plaza in Louisville, which will include apartments, a hotel, and recreational and office space, in addition to the museum; and a gallery view of the Louisville project.



Central Library-it looks like a monstrous mechanical jaw-by showing a diagram made by the library's administrators of all the functions they required in the new building. Prince-Ramus claims the architects translated the librarians' chart directly into architectural form. He has called this method "hyper-rational," as if they simply did what any logical person would under the circumstances. He now acknowledges that aesthetic judgment plays a role in the designs.

To explain why the Museum Plaza complex they have designed for a group of Louisville developers looks like a 61-story chair, with a museum and recreational spaces housed in a 125,000-square-foot horizontal seat some 25 stories up, Prince-Ramus talks about "maximizing performance." It looks like a chair with towers for legs because that was the most viable approach. Again, it's as if this wild thing is the embodiment of pure reason. Except that now Prince-Ramus admits that after endlessly scrambling the variables, they ultimately

> called on something like a sense of style: "Why did we do this one? Because we like it."

> And even back at the Seattle Central Library not everything was so rational. "This is a balcony at the very top of the building, so it has this kind of panoptical view of the tenth-floor reading room," Prince-Ramus says, while drawing a feature of the library he designed with his then girlfriend, the Dutch model Annemarie Prince, in mind. "I brought her up there during the party for the opening, and I proposed to her." And because this is a Hollywood story, she naturally said yes.

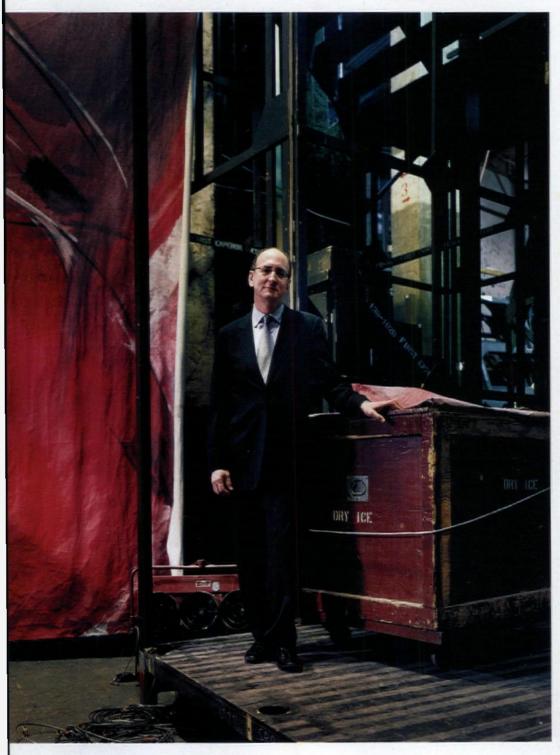
> > -KARRIE JACOBS



room for music

THE RINGMASTER

AS THE NEW GENERAL MANAGER OF THE METROPOLITAN OPERA
IN NEW YORK, PETER GELB IS MAKING A GLOBAL IMPACT



FOR MILLIONS OF classical music lovers, the Metropolitan Opera, not Ringling Bros. Circus, has long been the greatest show on earth. But in recent years the Met faded. Musical standards were still high, but many productions were lethargic, ticket sales were anemic, and the average subscriber was old enough for Medicare. Last August, Peter Gelb became the company's general manager. Well versed in music, the artistic temperament, and the media, he is in many ways ideally suited for the job. The son of a former managing editor of The New York Times, he has been an usher at the Met, an office assistant to the impresario Sol Hurok, an awardwinning television producer, and president of Sony Classical.

Opera lacks the cultural and social imperative it once had, and gone are the days when the mere presence of one performer, such as Luciano Pavarotti, would instantly sell out a run of performances. "To survive and flourish," Gelb says, "we have to be more proactive and entrepreneurial than ever. It's necessary now to win new, (Cont. on page 113)

Gelb stands in the shop where Met staffers are working on sets for Hansel and Gretel. The Humperdinck work will be the next holiday matinee opera, with reduced ticket prices.

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THE NEW DEALERS

WITH THEIR SHARP AND SENSITIVE EYE FOR OBJECTS OF
SINGULAR POWER AND BEAUTY, HUGUES AND APRIL MAGEN
SUCCESSFULLY ARGUE THAT DESIGN CAN BE THE EQUAL OF ART



The Magens in their gallery, with pieces that include François Stahly sculptures (foreground and on table), Philippe Hiquily sconces, and a Jim Cole chair (rear).

IN THE BURGEONING NEW art-collectorfueled market for design as art, Hugues and April Magen, owners of New York's Magen H Gallery, are ascendant stars. Their methods, as much as their tastes, set them apart from other design dealers. Some counterparts tempt art collectors into the design ambit with instant rarity: they underwrite new work from contemporary avant-garde designers that is produced in strictly limited editions. The Magens do things old-school style, unearthing unique, provocative, vintage design by dint of research and shoe leather.

A native of Paris, Hugues Magen has been planting his gallery's flag in the field of French design since World War II. The Magens do carry pieces by "brand names" of the era, such as Le Corbusier and Jean Prouvé, but offer only the rarest specimens. The true gems of the Magen H Gallery inventory are masterworks by less well known artist-designers such as the sculptor and architect Pierre Székely, ceramist Georges Jouve, and sculptor and lighting designer Philippe Hiquily. An art-minded clientele has also allowed the Magens to bring pieces into their store by "pure" artists, such as the painter Georges Maurice Cloud and the sculptor François Stahly. It's a market into which the couple are eager to advance.

The old debate over defin-

ing the margins of art and design crackled into flame again when the contemporary art fair Art Basel/Miami added a design showcase in 2005; the original Art Basel fair in Switzerland followed suit the next summer. (The Magens have exhibited at these showcases (Cont. on page 113)



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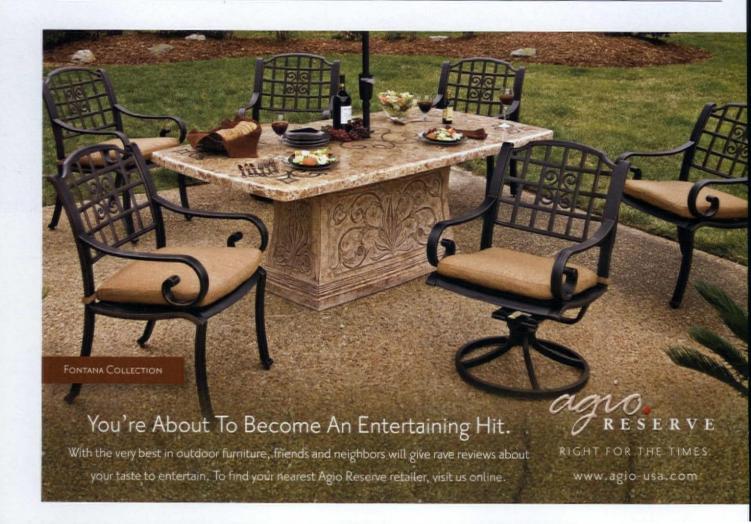
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ROOM FOR MUSIC

(Cont. from page 98) young audiences, to convince them that opera can be a vital musical experience. That's the number one job—a selling job and an artistic task."

Gelb has quickly established himself as a kind of high-level P. T. Barnum for our time, and he is shaking things up. Last September, he invited the public to a dress rehearsal of a new production of Puccini's Madama Butterfly directed by Anthony Minghella; opening night itself was telecast in Lincoln Center Plaza and Times Square. The same will be true for next season's opener, a new production of Donizetti's Lucia di Lammermoor. There are \$20 rush orchestra seats on many weeknights. The Met has its own channel on Sirius satellite radio, and live Met performances are playing in high definition at hundreds of local movie theaters, from Pearl, Mississippi, to Tromsö, Norway, with intermission features and backstage coverage. Audiences applaud as if they were actually in the opera house.

This exposure wouldn't count as much if Gelb hadn't also addressed major artistic issues, including initiating an ambitious commissioning project with the Vivian Beaumont Theater at Lincoln Center. Major theatrical talent, including Mary Zimmerman, Julian Crouch, and Mark Morris, is coming to the Met. "I encourage them to think outside the Met box," Gelb says. "I tell them: 'Don't censor or limit your imagination. You're limited by time and by this being a repertory theater, but we have the greatest technical team, dying to be challenged."

Gelb is keen on drama, and there's a joke circulating that any director or designer who won a Tony Award in the past ten years can expect a call from him. "You can't accept opera as only a musical experience," he says. "People say I'm doing something revolutionary, but it's simply a spin on what has historically worked. What I understand is that theatrically you can't rest on your laurels." No wonder that young people are in the audience, that box office is up for the first time in years, and that more than 60 performances sold out this season. Bravo. [metopera.org] — KATRINE AMES

COLLECTING

(Cont. from page 110) since their inception.) Some of the most interesting work at the Magen H Gallery comes out of the last period when the design/ art conundrum was fully explored: the Art et Industrie movement born in the 1970s. The movement took its name from an "art furniture" gallery that opened in 1977 in New York's SoHo, when the area was the bailiwick of groundbreaking art dealers such as Leo Castelli rather than shoe stores. Ahead of its time-the gallery closed some ten years ago-Art et Industrie served as an incubator for the careers of such now famous designers as Ron Arad and Michele Oka Doner. The Magens represent such Art et Industrie graduates as Forrest Myers, whose signature piece is a wingback chair made of looped and tangled wire, and Jim Cole, maker of monolithic angular metal sculptures that also do duty as seating.

Hugues Magen's argument for the parity of art and design is as succinct as it is persuasive. "The essential element is that a work stands on its own, that you feel an immediate relationship with the object," he says. That reasoning has won the custom and admiration of style arbiters like Donna Karan and such design connoisseurs as interior designers Timothy Haynes and Kevin Roberts and architects William T. Georgis, Lee Mindel, and Alan Wanzenberg. "Almost immediately after meeting Hugues and April, it became apparent to me that they had one of the most evolved sensibilities for their materials," Wanzenberg says. "Whenever I spend time with them, I am exposed to something new."

An interesting biographical note: before they became dealers, the Magens were dancers. Hugues was a member of the Dance Theater of Harlem, while April performed with the now defunct modern dance company Donald Byrd/ The Group. April Magen allows that an artistic temperament may lend something to the "instinctual feel we have for objects that speak to us." More to the point, she says, the life of a dancer taught them discipline and "a natural ease with pressure and performance." It shows: so far, the Magens haven't taken a wrong step. [magenxxcentury.com]

-GREGORY CERIO



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ALL EYES ON VENICE

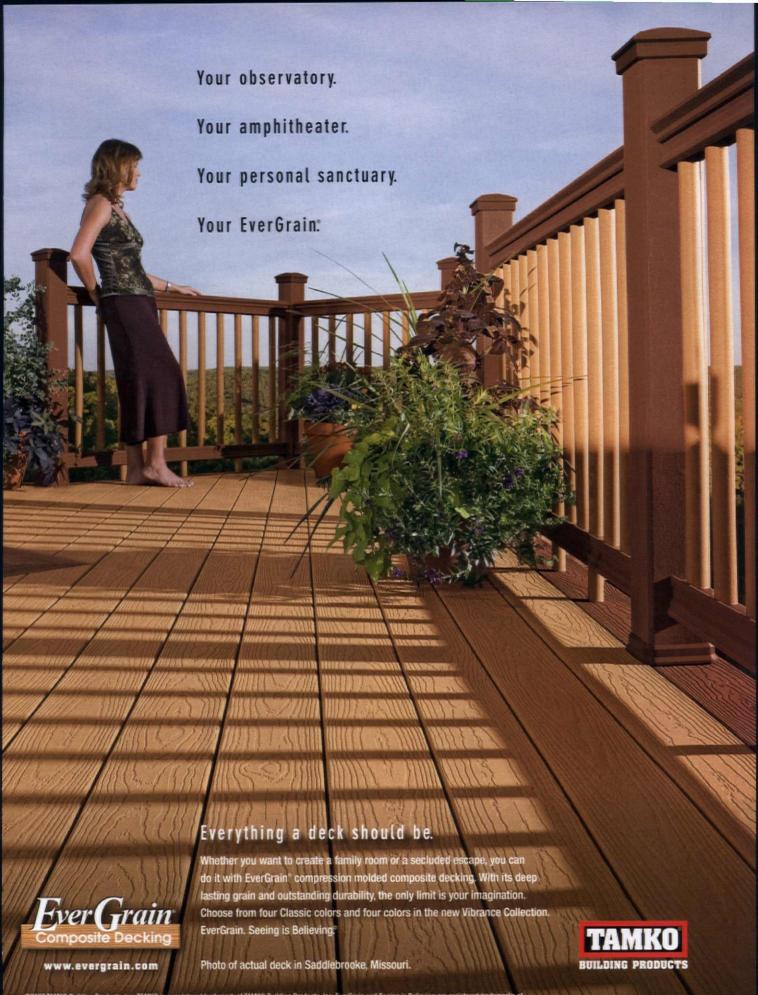
DIRECTING FRANÇOIS PINAULT'S ASTONISHING COLLECTION
AT THE PALAZZO GRASSI, **ALISON GINGERAS** PACKS A PUNCH



Gingeras poses at Gavin Brown's New York gallery with pieces by artists whose work he represents: Lampe (2006), by Anselm Reyle, and M. de Charlus (1987), by Elizabeth Peyton. ALISON GINGERAS has the role every talented curator dreams of playing. She is in charge of a bold and evolving contemporary art collection, one linked to a major foundation committed to mounting public exhibitions. Her client is François Pinault (founder of Artémis, a holding company whose assets include Gucci, Yves Saint Laurent, and Christie's), who has amassed more than 2,000 works, some of which he shows at his recently acquired Palazzo Grassi in Venice. Directing and amplifying the Pinault collection is an unprecedented opportunity, without the red tape of museum protocol. "We are unfettered by committees or institutional mandates," Gingeras says. "We can buy without compromise."

Born in New York, Gingeraswho admits to "liking bad-boy artists"-previously worked at the Centre Pompidou in Paris and the Guggenheim Museum in New York. Drawn to issues presented by controversial, often subversive topics, she is known to offer revisionist theses. She was the only American curator at the Pompidou and is proudest of the show "Dear Painter, Paint Me," which reassessed the impact of late-career figurative work by the early-twentieth-century French artist Francis Picabia on contemporary painters.

In planning this year's exhibit at the Palazzo Grassi, "Sequence One," which will coincide with the Venice Biennale this summer, Gingeras has stayed true to the vision she shares with Pinault. "I am very vested in the power of objects and images," she says. "Visual pleasure is very important. The show indulges that concern." [palazzograssi.it] —JENNIFER OLSHIN



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DIGITAL WONDERLANDS

CHIHO AOSHIMA GATHERS TRADITIONAL AND CONTEMPORARY
STRANDS OF JAPANESE CULTURE INTO PHANTASMAGORIC
NEO-POP MURALS AND VIDEOS WITH A DARK UNDERTOW



Aoshima reclining on a floor installation entitled Gushing Zombies, from her 2005 exhibition "Asleep, Dreaming of Reptilian Glory" at the Blum & Poe gallery in Los Angeles.

ARTIST CHIHO AOSHIMA, who comes out of Takashi Murakami's famed Tokyo-based Kaikai Kiki studio, has been garnering considerable acclaim on her own. Her vivid, digitally rendered dreamscapes, which draw upon the Japanese neopop genres anime and manga, begin on the screen of her Macintosh and often end up as massive murals in cities around the world. The 32-year-old Aoshima frequently incorporates familiar elements of Japanese iconography such as tea, noodles, and cherry blossoms, but also more violent images of skulls, graves, and ruins. In explanation, she says, "To express true joy in a painting, one must also draw scenes of coldness and cruelty."

The spirit of her work can be understood as a dark, seductively phantasmagoric version of Hello Kitty. In 2004, her 102-foot-long mural Magma Spirit Explodes, Tsunami Is Dreadful amounted to a prefiguration of the South Asian disaster later that year. New Yorkers may remember City Glow, wormlike depictions of buildings printed on vinyl, on advertising space in the Union Square subway station in 2005. This September, Galerie Emmanuel Perrotin in Paris will exhibit Aoshima's work, and she will participate in Brazil's Mercosul Biennial, from September 1 to November 18. [blumandpoe.com; galerieperrotin.com]—CAMERON MCVEY



art

MEDICAL ARTS

A CLASSIC, SELF-TAUGHT OUTSIDER ARTIST, DERMATOLOGIST

CHRISTOPHER ADAMS HAS BECOME A GALLERY STAR

WITH HIS OTHERWORLDLY CERAMIC SCULPTURES



Adams stands before an array of his eerie biomorphic ceramic figures, mounted for his one-man show "Dangerous Beauty" at the Ricco/Maresca gallery in New York City. FOR MORE THAN 15 years, Christopher Adams, M.D., now a resident at New York's Stonybrook University Medical Center, has quietly pursued a compulsion to sculpt strange, abstract plant, animal, and insect forms in clay. When his friends Peter Stamberg and Paul Aferiat, architects with art world connections, first saw the ceramic

"creepies," as Adams calls them (he has made more than 2,000), the two "quivered with excitement," says Stamberg. "His work was exquisite yet dangerous." Adams debuted at the Scope New York 2006 International Contemporary Art Fair. Every piece sold; aficionados clamored for more.

Adams, who majored in evolutionary biology at Harvard, endows objects with an eerie life force: in his "Medusa" series, wall-mounted knots of tentacles seem ready to pulse like jellyfish; his vascular system pieces—arranged in shadow boxes that Adams created as a study aid—appear to flow with blood. In recent work, Adams depicts the evolution of an imagined species. Each figure is, in essence, uniform, but mutations in shape and color reflect, he

says, "how species from a single ancestor diversify over time." Self-taught, Adams is nonetheless a virtuoso shaper of clay. He experiments with glazes, which may crackle or bubble like droplets on a leaf. Inspiration comes easily. "I see overlaps between art and science every day," he says, "under a microscope." — DAMARIS COLHOUN

PHOTOGRAPHED BY FRANÇOIS DISCHINGER

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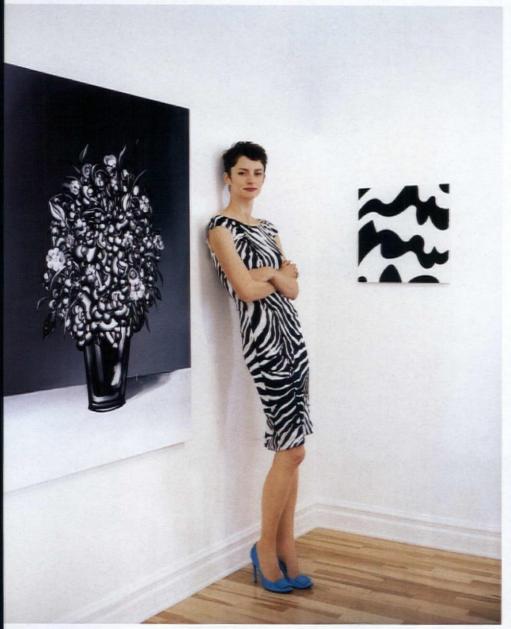
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HONOR ROLL

BRITONS ALWAYS MAKE A SPLASH IN LOS ANGELES. SCION OF SCOTTISH NOBILITY AND A FORMER FASHION MODEL, **HONOR FRASER** IS AGAIN TURNING HEADS, AT HER NEW CONTEMPORARY ART GALLERY



The art dealer and former model in her Venice
Beach gallery, flanked by trippy gouaches by Japan's
Tomoo Gokita: Flower
Arrangement, left, and
Health Club, right. Shoes by Roger Vivier.

ONE OF THE HOTTEST names on the L.A. art scene, Honor Fraser opened her gallery somewhat accidentally. Antsy to get back to work after her son, Roscoe, turned a year old, the ex-fashion model and former staffer at the high-wattage Gagosian Gallery rented a Venice Beach storefront for the sole purpose of staging a six-week

show of work by Bosnian painter Amer Kobaslija. "After three days, I realized I didn't want it to end," Fraser says, "so I extended my lease."

Sixteen months later, she's trading up to more permanent digs. This fall she'll open a larger space on a newly hip stretch of La Cienega Boulevard. There her exhibition strategy will remain the same: alternating shows by emerging artists like Jeremy Blake, Mark Licari, and Tomoo Gokita with retrospectives on such established names as Roy Lichtenstein and David Salle. A scion of Scottish aristocracy—Grandpa was the famed World War II commando Lord Lovat—Fraser grew up surrounded by classic art. Her modern bias came when she moved to New York at age 20, she says.

"That's when I started hitting galleries and museums." Reflecting on the way her current career dovetails with life on the catwalk, she says: "Initially, I separated the two, but I've come to realize that they intersect. They are two artistic worlds." It's all about putting on a good show, after all. [honorfraser.com] — JEN RENZI

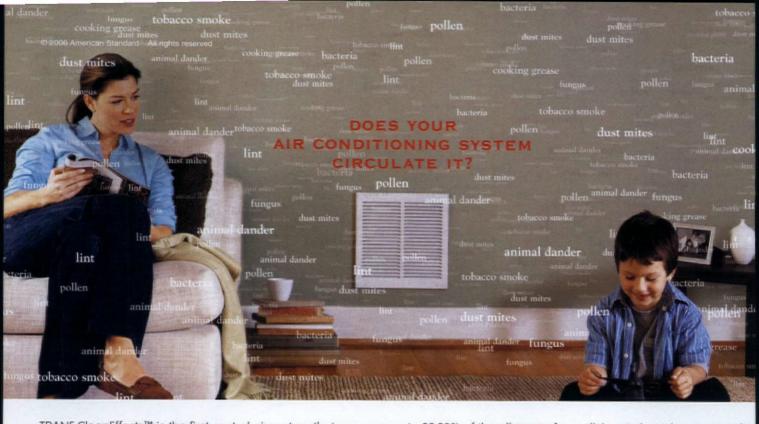
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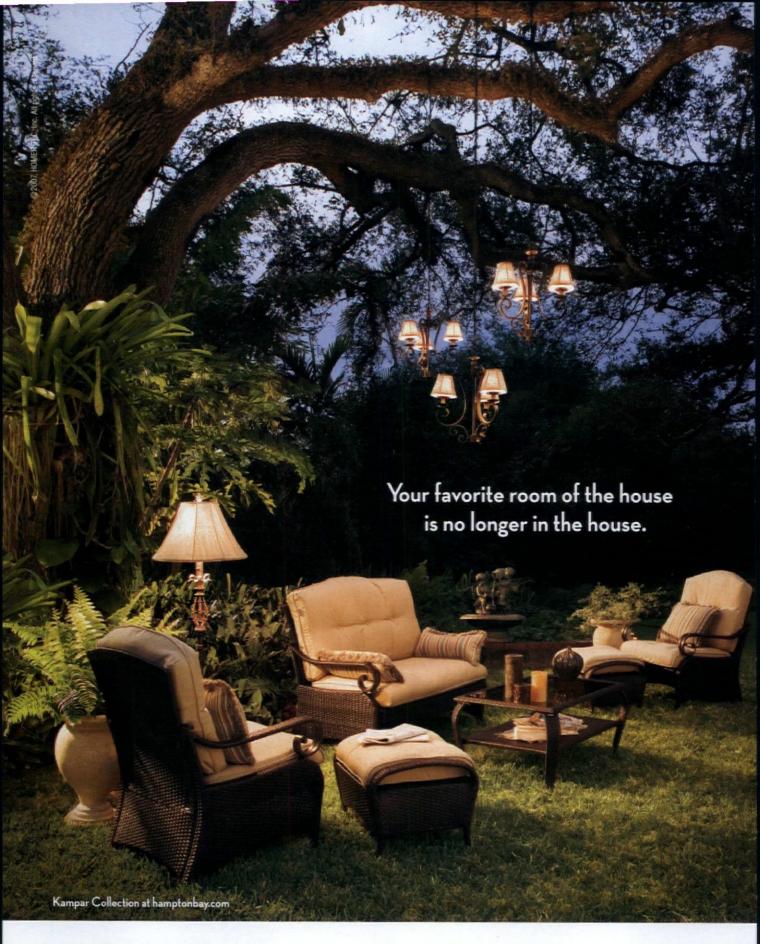
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In the Garden

The Plant Queens Three store owners equip and redefine the world of urban gardening BY MELISSA OZAWA





the laid-back approach for a lack of seriousness. Heibel and her staff are professionals and also provide landscape and design services. Sprout offers a fresh and stylish perspective. [sprouthome.com]

Susanne Kongoy

When Susanne Kongoy couldn't find a local store to supply things for her new terrace garden, she opened one: GRDN in Boerum Hill, Brooklyn. "I was naive enough at the time to believe that a good idea was all it took," she says. Lucky for us, naïveté won out. Now in its third year, the refined and well-edited shop has acquired a strong local following. It specializes in interesting plants, planters, and outdoor furniture suited to small spaces, from city backyards to rooftops and fire escapes. Each item has been carefully selected to fit the needs and urbane tastes of New York City gardeners. A former chef, Kongoy also offers a variety of garden-to-

table items, including unusual culinary herbs, cookbooks, table linens, tableware by Frances Palmer, specialty honeys, and vegetable seeds. A selection of these and other artisan-made items, garden tools, and accessories is also available online. In addition, she operates a full-service floral design business out of the Brooklyn storefront. "We specialize in fresh, relaxed arrangements that look like the flowers have just been gathered from the garden," she says. During the growing season, the backyard overflows with plants, new shipments arrive daily, and customers constantly pop in and out. Personal and accessible, the cozy space hums with activity, like a garden at its peak. [grdnbklyn.com]

to new and exciting plants, while gardeners often are tempted by objects for their homes. Heibel, who appears in a monthly gardening segment on the local NBC channel, stocks uncommon plants tailored to midwestern city gardening. "I hope to influence people with the plants they choose," she says, encouraging her customers to try ones with interesting foliage rather than those grown just for flowers. The shop has an enticingly relaxed atmosphere, while the adjoining yard and rooftop nursery are arranged to feel like a garden, with winding paths snaking through the masses of plants. Heibel's dog, Grifter, runs back and forth between the shop and yard, and the staff always

seem to be enjoying themselves, but don't mistake

Kongoy stands in the backyard nursery of GRDN, her garden and home store in Brooklyn, which is geared to the urban dweller. She stocks plants that can tolerate the city environment and products such as lightweight planters and garden furniture for outdoor terraces.



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Please see the important information on reverse.

IMITIEX* (sumatriptan succinate) Tablets
Patient Information about IMITIEX Tablets for migraine headaches.
Generic name: sumatriptan succinate.
Please read this summary of information about IMITIEX before you talk to your doctor or start using IMITIEX. No summary can take the place of a careful docussion between you and your doctor. Only your doctor has the medical training and the complete prescribing information necessary to determine if this medicine is right for you. Once you read this summary, you should discuss with your doctor whether IMITIEX is appropriate treatment for you and ask any questions you may have.
WHAT IS IMITIEX?

IMITIEX is the brand name of sumatriptan, a drug intended to relieve your migraine headaches but not to prevent or reduce the number of migraine headaches but not to prevent or reduce the number of migraine headaches but not to prevent or reduce the number of migraine headaches but not be obtained only with a doctor's prescription and should be used by adults only after discussing the choice with your doctor, taking into account your individual preferences and medical circumstances.

should be used by adults only alter becauses the decrease with your desired that staking into account your individual preferences and medical circumstances. HOW DOES IMTREX WORK?
HOW MOTHEX works is not completely understood. IMTREX is a 5+IT, agonist that seems to relieve migraine headaches by acting like a brain chemical called 5-hydroxytyptamine, causing some blood vessels in the head that are swollen during a migraine to constrict (that is, to become smaller), which helder celliber morarine headers.

swollon during a migraline to constrict (that is, to become smaller), which helps relieve migraline headache.

IMPORTANT SAFETY CONSIDERATIONS

Although the vast majority of patients who have taken IMITREX have not experienced any significant side effects, some patients have experienced serious heart problems and, rarely, considering the extensiveness of IMITREX use worldwide, deaths have been reported. In all but a few instances, however, serious problems occurred in patients with known heart disease, and it was not clear whother IMITREX was a contributing factor in these deaths. Serious events relating to the blood vessels in the head (eg. brain hemornhage, stroke) have been reported in patients who were taking IMITREX, come of these have resulted in death; however, the relationship of IMITREX to these events is uncertain in a number of these cases at appears possible that patients were not experiencing a migraine but rather an event due to blood vessel disease in the head. IMITREX was given in the incorrect belief that the person may have been suffering a migraine. Therefore, you should not take IMITREX in the headacher you are experiencing is different from your usual migraine attacks. People who suffer from migraines may be at increased risk of cortain blood vessel divents in the brain (eg. hemornhage, stroke, or transient sichemic attack). Ask your doctor about these and additional safety considerations.

WHO SHOULD NOT TAKE IMITREX?

Some types of migraine theadsches should not be treated with IMITREX, and

types of migraine headaches should not be treated with IMTREX, and patients should not take IMTREX because of an increased risk of

Some types or migraine resource in the source of an increased risk of serious side effects.

If you have had a heart attack, stroke, transient ischemic attacks, peripheral vascular disease (including ischemic bowel disease or Raynaud syndrome), or any sort of heart disease or symptoms that are associated with constriction of blood vessels, such as ischemic heart disease, angina, or coronary artery vasospam, you should not use MITREX.

If you have uncontrolled high blood pressure, you should not use MITREX.

If you have uncontrolled high blood pressure, you should not use MITREX.

If you have uncontrolled high blood pressure, you should not use MITREX.

If you have noncomine oddes inhibitors (MAOIs).

Your doctor will discuss with you the type of migraine headaches you have. If you have homocamine oddes inhibitors (MAOIs).

Wour doctor will discuss with you the type of migraine headaches you have. If you have have her have been discussed in the high of the headaches have a physician as having migraine with or without aura.

Tell you doctor about any other medicines you are taking. If you are currently taking any migraine medicines that include ergot alkaloids, such as methysergide or dhilydrodroglamine, or other 5-HT1 ganists, do not take MITREX within 24 hours of taking these medicines.

Do not take MITREX if you are allergic to sumatriplan or any of the ingredients in MITREX.

If you have severe liver disease, you should not use iMITREX.

WHAT MEDICAL PROBLEMS OR CONDITIONS SHOULD I DISCUSS WITH

HOW TO USE INTITIEX TABLETS
For adults, the usual dose is a single tablet taken whole with liquids. Do not split tablets, A second tablet may be taken if your symptoms on ingraine come back of you have partial response to the first dose, but no sooner than 2 hours after taking the first tablet. For a given attack, if you have no response to the first tablet, do not take a second tablet without first consulting with your doctor. Do not take more than a total of 200 mg of IMITREX Tablets in any 24-hour period.

doctor. Do not take more than a total of 200 mg or winthow a 24-hour period.

24-hour period.

The safety of treating an average of more than four headaches in a 30-day period has not been established.

WHAT ARE THE POSSIBLE SIDE EFFECTS OF USING IMITREX?

Do not rely on this summary alone for information about side effects. Your doctor can discuss with you a more complete is of side effects that may be relevant to you. The most frequently seen side effects are tingling and warm/coid sensations with MITREX Tablets.

Some patients feel pain or tightness in the chest or throat when using IMITREX. If this happens to you, discuss it with your doctor before using any more IMITREX. If the pain is severe or does not go away, call your doctor immediately.

■ If you have sudden or severe abdominal pain after taking IMITREX, call your abdominal pain after taking IMITREX, call your doctor immediately.

■ If you have sudden or severe abdominal pain after taking IMITREX, call

If you have sudden or severe abdominal pain after taking IMITREX, call your doctor immediately.

Shortness of breath; wheeziness; heart throbbing; swelling of the eyelids, face, or lips; or a skin rash, skin lumps, or hives happen rarely, but if they happen to you, tell your doctor immediately. Do not take any more IMITREX unless your doctor tells you to.

Some people may have a reaction called sentonin syndrome when they use certain types of antidepressants, SSRIs or SNRIs, while taking IMITREX Tablets. Symptons may include contission, hallocinations, fast heart beat, feeling faint, fever, sweating, muscle spasm, difficulty walking, and/or diarrhea. Call your doctor immediately if you have any of these symptoms.

Some patients have feelings of fingling, heat, flushing (redness of the face lasting; a short time). Heaviness, or a feeling of pressure after taking IMITREX. A few patients may leef drowsy, dizzy, fixed, sick. Tell your doctor about these effects at your next very or have any problem that you do not understand after taking IMITREX, and overhoods.

WHAT SHOULD 10 OF ITAKE AN OVERDOSE Deen told, contact either your doctor, a hospital emergency department, or the nearest poison control center immediately.



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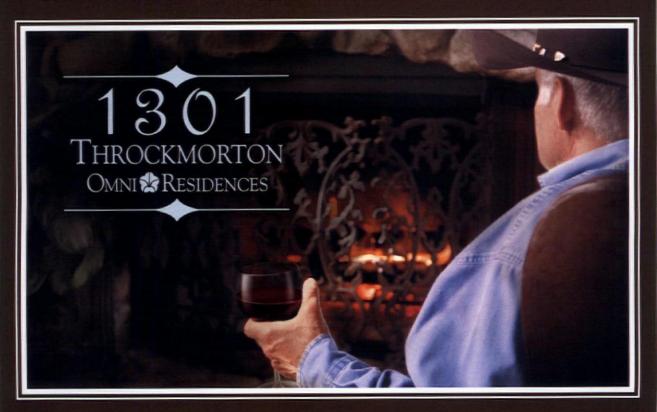
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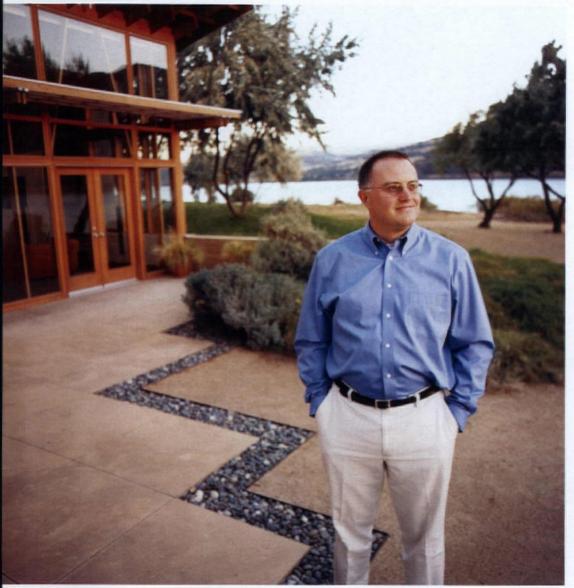
Flora Grubb is always on a quest for offbeat plants. A gardener since age 5 and a self-described fanatic, she's a regular at the San Francisco Botanical Garden and constantly scours magazines, catalogs, and the Internet for inspiration. She won't stock just anything in her new shop and nursery, Flora Grubb Gardens, in the Bay View area of San Francisco; she specializes in what she calls "durable" plants—low-maintenance, drought-tolerant varieties that are sustainable in the local climate. They also look great, as her design-minded clients expect. "I'm not willing to sacrifice aesthetics for any plant," Grubb says, "but I am lucky my aesthetics coincide with my ethics."

Her current plant obsession is small agaves. "They are sculptural, versatile, and make great houseplants," she says. "I think they are the pinnacle of beauty." Her original store, Guerrero Street Gardens, opened in 2003 and quickly became a horticultural destination for design professionals and garden amateurs. Flora Grubb Gardens is triple the size. Emphasizing the work of local artisans, it will offer a demonstration garden and "palmetum," a café, furniture, planters, high-end tools, and botanical books. Grubb has expanded her landscape design services, too. "We're about design," she says. "We're always looking for new things to excite our customers." In the age of the generic megastore, she couldn't be more welcome. [floragrubbgardens.com]

Surrounded by a number of her treasured "durable" plants, Grubb offers interesting alternatives to the overused selections that most nurseries sell. Her new store in San Francisco, Flora Grubb Gardens, celebrates its grand opening this spring.

Landscape

From his Pacific Northwest base, Steven Koch strikes a balance between preservation and artistry



Using largely native materials, Koch brought the landscape right up onto the patio of a house owned by windsurfers who live on the Columbia River Gorge. TWO YEARS AGO, the American Society of Landscape Architects gave Steven Koch an award for a project he had done overlooking the Columbia River Gorge. The design incorporates many of Koch's hallmarks—minimal visual intrusion, stewardship of the native landscape, artistic solutions to technical issues—and the ASLA jury noted that it "brings substance in a lovely way."

That's a good description of much of Koch's work, though the Oregon-based landscape architect uses less flowery language when he

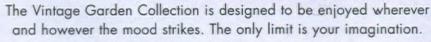
talks about his trade, which he regards as something of a social science. "Designing is the resolution of the conflicts between intuition and the pragmatics of suitability," he says. Koch's intuition is reinforced by travel, by his work with the renowned landscape architects Ian McHarg and Lawrence Halprin, and by his commitment to the notions of service and suitability. These notions help him reframe the age-old discussion about the relation of form to function by introducing more into the equation: community consensus, historical integrity and reference, and artistic energy. Those are the ele-

ments through which he hopes people will be better served by their landscapes.

Koch founded Koch Landscape Architecture in 2000. If you detect the influence of others, including the late Roberto Burle Marx, in his work, you will also see how his work—from Persian-inspired waterworks in an urban courtyard to swaths of seed-grown native grasses—goes beyond a mere synthesis of what came before. He is a conservationist in every sense, but with a vision all his own. [kochla.com] —JENNIFER JEWELL







waterford.com



One Gardener's Almanac

When children play, they need more space for their imagination than conventional playgrounds and equipment allow.

Katie Winter's minimal designs set the spirit free BY TOM CHRISTOPHER



Children from the Immaculate Conception School play in a maze of colored poles. It is one of five play spaces that Winter installed to encourage original games for students from pre-kindergarten to eighth grade.

KATIE WINTER DOESN'T care much for playgrounds. Everybody knows what they are: flat or slightly contoured expanses hosting off-the-shelf play equipment. What Winter designs are play areas—environments she pieces together in odd corners of urban spaces using a sculptor's instinct for mass and void and the transformative imagination of a child, something this Yale-educated architect somehow never lost. All of it is done on what Winter describes as a "tiny, tiny budget."

Ten years ago Winter was part of an established architecture firm in Manhattan, doing what she describes as "high-end residential work." She had been volunteering at a parochial school in the Bronx and offered to help it create an outdoor play area. She began to think about how children play (she is a mother of three now, but at the time had no children) and soon realized that conventional playground equipment, besides being expensive, is a limited system imposed by adults on the young. Each piece is designed for a specific



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age, and equipment that bores older children, she notes, often tempts younger ones to play beyond their capabilities, putting them at risk. Equally unpleasant, from her perspective, is that each slide, swing, and set of climbing bars is designed for one function, thus prescribing and limiting play.

Winter understands that less, when masterfully deployed, is more. The hallmark of her designs is a spare, abstract

CHALLENGING CHILDREN MENTALLY IS WINTER'S GOAL. PLAY AREAS SHOULD BE EDUCATIONAL SPACES, SHE SAYS

quality that provokes a child's imagination and allows room for it to be expressed. That first play area in the Bronx has led to a steady string of commissions from the Archdiocese of New York.

East Gun Hill Road, Bronx: Katie Winter shows the way between the Church of the Immaculate Conception and its school of the same name. We pass standard-issue urban chainlink fence and enter an immaculate architectural conception of her own. Winter calls it, with wonder, an extraordinary site—almost half a city block that the neighboring Capuchin friars offered so that students would no longer have to spend recess in the street.

To an adult, the resulting landscape is disconcertingly spare. There's a swath of gray grit inlaid with a constellation of round pavers; a pair of grassy mounds, one topped with pipes fitted into the sketch of a tower; a rudimentary amphitheater at the rear; and to the right a rectilinear forest of steel fence posts enameled in brilliant blue and red. Zigzag fencing, in a luminous yellow, marks one boundary while creating triangular planting pockets for an allée of cherry trees and spring-flowering bulbs.

The power, Winter says, is in the patterns. A child may not recognize the astronomical motif of the pavers, but their arrangement provides a framework around which to build games. The fence post forest, she points out, changes every time you change perspective. Move a step to the left or right and the apparent relationship of the posts changes, altering your perception of the enclosed space. Challenging the children mentally is one of Winter's goals; play areas should be educational spaces, she believes.

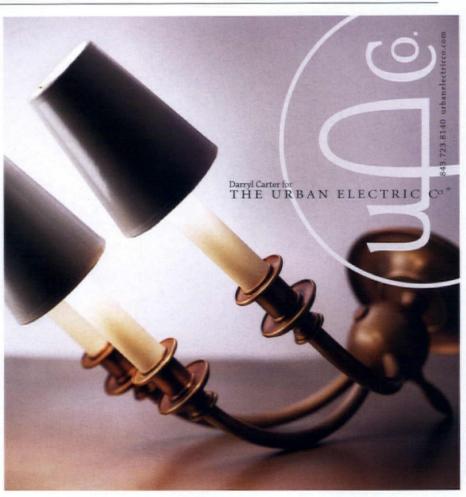
Budget limitations obliged Winter to emulate her youthful clientele and play with what she found on the site. There was an old aboveground concrete swimming pool at Immaculate Conception; instead of paying for its removal, Winter and Dorothy Bothwell, the landscape architect with whom she collaborated, decided to bury it. They left just one corner of the concrete rim exposed, to create an elegant, inscribed bench on the flank of a knoll. They made the amphitheater from trees

felled in clearing the site; after cutting the trees into logs, they planted them end down and side by side in arcs for stadium seating.

Winter, who has operated her own firm since 2000, also works on the redesign of school libraries, media centers, and cafeterias. She is currently excited about

a seniors center she is doing in Manhattan's Washington Heights neighborhood. But the play areas remain special for her. She describes one project, made from a parking lot at the Resurrection School in Harlem. The mature maples that overhang the site's perimeter had been ignored for years until Winter painted an abutting apartment wall yellow to match the color of the autumn foliage and added artificial grass. Only then did the children begin to bring fallen leaves back to the classrooms. What had been dross is now, miraculously, gold.

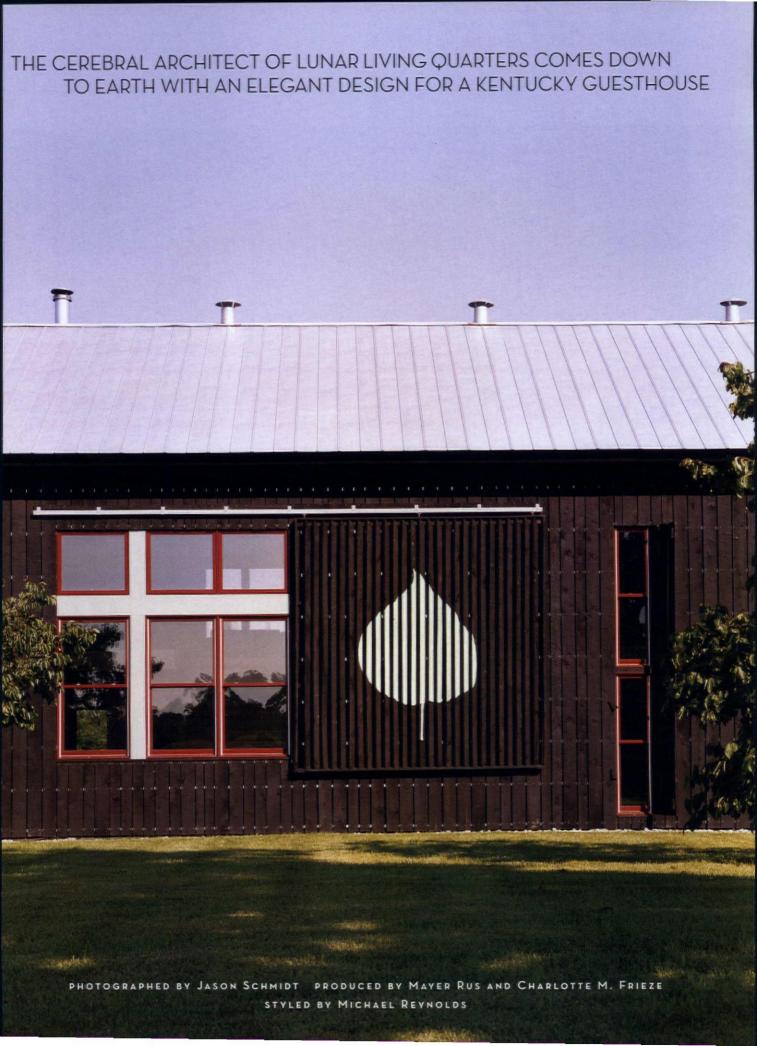
H G LOOK FOR MORE OF TOM CHRISTOPHER'S GARDENER'S ALMANAC AT HOUSEANDGARDEN.COM.



Architect Garrett Finney sits in the woodshed of a guesthouse in Kentucky. this page. Sliding shutters, opposite, shield windows and doors when no one is home. A shutter is painted with the leaf of a catalpa, whose common name—Indian bean—gives the property its name.

1 /

GARRETT FINNEY
THE THINKER





arrett Finney has his head in the clouds—and beyond. The Yale-trained architect, who launched his Houston practice in 2003, moonlights as a NASA consultant. For the past eight months, Finney has worked on schematic designs

for lunar living quarters. Previously, he helped out on a prototype for NASA's International Space Station habitation module—a sort of dorm room in the sky. Finney never thought he would end up designing spacecraft. Indeed, conversations with

him inevitably drift to poetic notions like memory, continuity, and how buildings evolve over time—topics that have preoccupied him since a formative year spent in Italy as a Rome Prize recipient. "Rome falls apart yet is full of life," he says wistfully.

The parallels between Finney's aeronautical work and his private practice—the design of comparatively low-tech houses—may not be immediately apparent. But they are manifold, he insists, from the ergonomics of both to the eco-friendliness. "I see the world quite differently having worked at NASA," Finney says. "Sustainability is certainly creeping into my work. I am very aware of what civilization takes for granted here on the mother ship."

he bright yellow staircase, below, doubles as bleachers-style seating for the main room. The metal pipe railing stops short for a more comfortable perch.



A guesthouse that Finney completed an hour's drive from Louisville, Kentucky, demonstrates the overlap between what he calls his NASA brain and his Rome brain. It is a design that looks both forward and back. The architect was hired by an old college friend and his wife, a young couple with three kids, to design guest quarters for their weekend retreat. The 250-acre property, a former tobacco farm, is marked by rolling fields that were elegantly landscaped by the Vermont firm North Hill Garden Design. Finney was first asked to enclose a garden. He connected two storage sheds with a wall of corrugated metal that also flanks the pool. The owners then requested a

THINGS WE LOVE

- ◆ The sliding shutter on the main room's western window is slatted at a 45-degree angle. From afar, it appears solid and recedes into the landscape, while allowing daylight to filter through when closed. "If the clients use the house for a quick yoga session, they don't have to open every shutter for the space to be lit," Finney says. "The slivers of sunlight create a really beautiful, ethereal effect."
- Finney installed radiant heating below the concrete floor, which was pickled with a white stain. "It's a barefoot house," he says.
- ◆ The pool, part of the landscape design by Vermont's North Hill Garden Design, is sheltered by a corrugated-steel wall that echoes the local agricultural vernacular.



Clockwise from top left: A slatted, red-painted wall in the upstairs hallway offers views of the main room below. Barn-inspired doors close off the kitchen from the main room. In a bedroom, the custom bed by Milder Office, Brooklyn, is covered in Denyse Schmidt's Works Special Edition quilt. It leads to a bathroom whose claw-foot tub is curtained in Marimekko's Kivet. The reading nook's Donald Judd-inspired daybed creates a room within a room. "When you sit there, you feel like you're in your own little world," Finney says. The main room, opposite page, is lined in poplar siding that once clad an old barn on the property. Gaetano Pesce's Up chair and ottoman join Finney's benches and tables made from salvaged quarter-sawn oak.



guesthouse that could accommodate weekend visitors and also serve as an extension of the main residence for early-morning yoga sessions, dinner parties, and even indoor badminton games. The building's modest form, capped by a standing-seam metal roof, is a modernized take on the local architectural vernacular—the area is known for its tobacco barns, which are sided with vertical slats that are stained dark brown and spaced slightly apart so air can circulate. Finney designed sliding shutters that seal off windows and doors when the guesthouse is not in use. He had one shutter painted with the likeness of a catalpa leaf, a nod to both barn advertising and a common local tree.

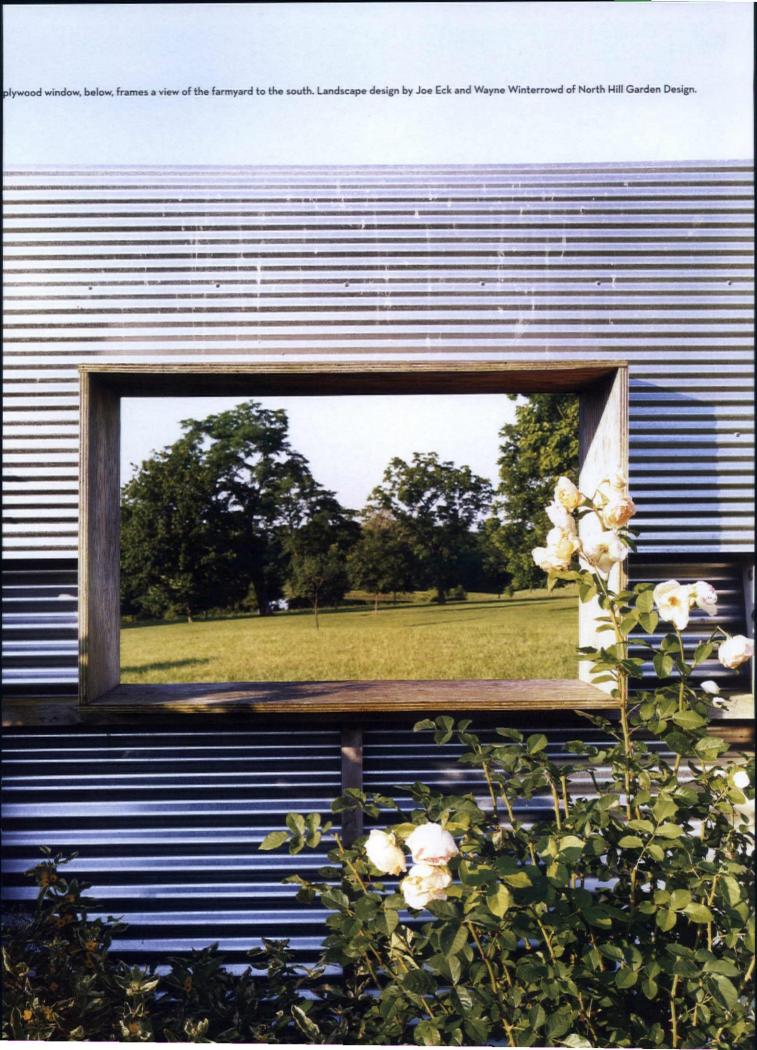
stove a few feet away. "I try to make things that look quirky, like the railing, but that are actually quite practical and shaped by ergonomics," Finney says. The swath of yellow continues upstairs, brightening the second story's wood floorboards. No touch-ups needed: the deck paint is meant to age gracefully. "It's designed to look good beat-up. I'm enamored with signs of aging and weathering, with how things become antique rather than disposable."

The house was designed so that the owners, too, could leave their imprint. Finney coated a band that encircles the main living room with white metal flake paint. His housewarming



The 1,900-square-foot guesthouse replaces an old barn on the same site that had fallen into disrepair. Finney reused the barn's century-old exterior siding, placing it indoors to clad the walls of the double-height living room. Quarter-sawn oak beams were salvaged from the barn to make Donald Judd-like tables, benches, and a daybed. "We are always looking at or sitting on the old barn itself," the husband says. "It's as if Garrett turned the old barn inside out-quite a feat of agricultural origami and environmental sensitivity." Vibrant accent colors temper the rustic wainscoting. The entry is a vivid robin's-egg blue. A cozy reading nook off the main room is drenched in red; when the sun sets through the nook's west-facing window, a red glow suffuses the entire great room. And then there's the bright yellow staircase, designed to double as bleacher-style seating. The left railing stops three stairs short of the bottom, creating an ideal perch for basking in the warmth of the wood

present to his friends was a box of magnetic letters so they could climb up on ladders and spell out different phrases. "The entire house becomes a word game," the husband explains. It is touches like this-personal, sentimental, even whimsicalthat to Finney make all the difference in establishing a sense of domestic intimacy, whether home is a modern, upscale barn in the country or a high-tech machine in outer space. Indeed, Finney's role at NASA is to accommodate such humanistic concerns where they are sometimes not given a priority. "We help drive the human end of design back to the engineers," he says, "from medical concerns like minimizing the effects of gravity and radiation to psychological issues like counteracting stress and feelings of confinement. It's amazing the difference that something like family photos can make on one's sense of well-being." How very down to earth. 713-861-2540; farostudio.net] -JEN RENZI



FASHION DESIGN BRUNO FRISONI THE FANTASIST is, with shoes. His mayerick designs—an that draws comparisons to the young Yves Parisiennes." It followed the lives of two Saint Laurent. Thanks to Frisoni's guidance, the old-line fashion house Roger Vivier is again willows secretaries, clad in bell-bottoms signature bags, sunglasses, and pilgrim-bucklechasing love and dressing up. "They had







DESIGN MARKETING

ROBERTA ARMANI

THE DIPLOMAT

As the brand ambassador for her uncle Giorgio's global design empire, Roberta Armani is conscious of her role at all times: "I always say that my main function is to be Armani, wherever I happen to be. At every moment of my life I must be up to the task of representing everything my uncle has created." Her role sometimes involves strange and exciting duties. For example, she undertook the daunting job of helping to coordinate the wedding of Tom Cruise and Katie Holmes in Italy last year. "I had the honor of preparing Tom's and Katie's outfits and those of their splendid family," Armani says with a deference appropriate to her role. Blood ties aside, Roberta has earned her stripes. She has worked at Armani for more than ten years, initially at the Emporio Armani store in New York, then in the public relations office. She has even modeled at Uncle Giorgio's behest. "Considering his aesthetic sensibility," she says, "every time he has asked me to walk the runway it was as if he were asking me to marry him." With clients, Armani tries to engender that same emotional bond to the brand. "When I dress stars," she says, "I provide them with a second skin, one that makes them feel good about themselves." [armani.com]

GERALDINE DE PUY

In an Armani suit, Roberta Armani poses in her uncle's Milan apartment. Ravel lamp by Armani Casa.

A 19TH-CENTURY TOWN HOUSE FILLED WITH 20TH-CENTURY DESIG





INTERIOR DESIGN

PHILIP GORRIVAN THE COSMOPOLITE

hen decorator Philip Gorrivan first explored the four floors of a large brownstone on Manhattan's Upper East Side as a prospective home for himself, his wife, Lisa, and their two young children, the space was barren except for mice scampering beneath the neglected 1880s architectural molding. Although the building shared the same blue-chip block as Holly Golightly's apartment in Breakfast at Tiffany's, no one had occupied these rooms in years. In other words, it was perfect. "It was one of those New York opportunities I couldn't pass up," says Gorrivan. "I knew I could transform it into a livable space using my obsession with twentieth-century design masters."

After extensive replastering, painting, and cleaning, he began by selecting a cherished Billy Baldwin-designed Stark carpet for the living room. The walls were painted in an

Gorrivan in the living room of his Manhattan town house, where lush textiles are paired with 20th-century design. Two Jansen-style slipper chairs are in Quadrille's La Scala velvet in Sable, with cushions in Quadrille's Bel Air satin in Turquoise. Andrew Martin's Thetis sofa is in the foreground. Carpet is a vintage Billy Baldwin design for Stark.

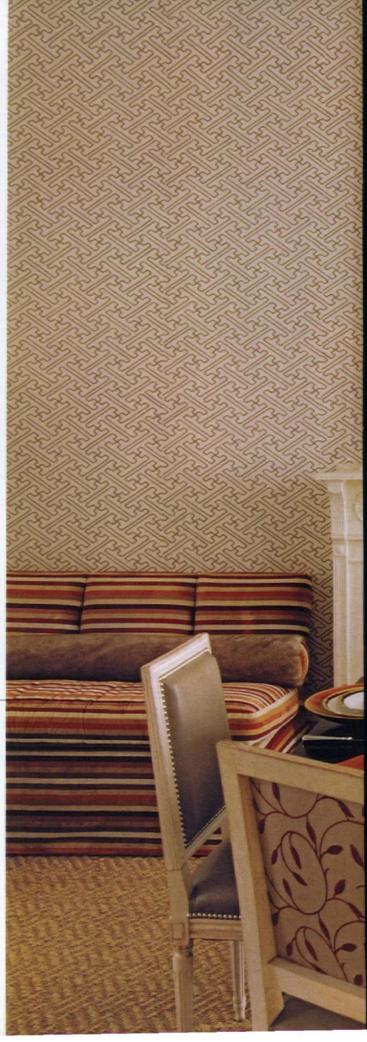


aubergine eggshell finish, and the windows were cloaked with custom-colored chocolate ikat curtains printed on dressmaker's satin. "They are reminiscent of the curtains that hung in the Duke and Duchess of Windsor's Bois de Boulogne dining room," Gorrivan explains, "except now they have simple pleats instead of swags." Adding Jansen-style chairs and an Andrew Martin sofa allowed Gorrivan to create the best of two worlds: "a comfortable space for my family that is also unexpected in its furnishings, finishes, patterns, and color."

Punches of pink, red, and orange populate the cheerful family room, which becomes the ideal place for meals simply by rearranging the velvet banquettes by the fireplace and masking the nearby facade of the Danish modern kitchen with the pull of a screen. On the nearby terrace, 5-year-old Charlie can ride his Big Wheel around the

THINGS WE LOVE

- ◆ Gorrivan's use of color contrasts is eye-opening, as in the joyous pairing of hot pinks with the "greige" patterned walls in the dining room of his house.
- ◆ A passion for 20th-century French decorative arts does not restrict the designer to originals. He achieves the look he envisions by being bold enough to have pieces made in the spirit of Royère or Ruhlmann.
- ◆ Fabrics and wall coverings always look just right because Gorrivan has the patterns custom tinted.





The family room, this page, is light and inviting, with a pair of custom banquettes by the Upholstery Shed, New Milford, CT, in Sahco's Curação, through Bergamo Fabrics, framing the fireplace. Richard Pierce's Poppies (2003) hangs above it. Chairs with seats in Edelman Leather's Royal Hide in Pussy Willow and backs in Élitis's Une Piqure en Plus surround the dining table. Wallpaper is China Seas' Saya Gata in Greige through Quadrille. Carpet is Stark's Frettework in Seagrass. In the second floor gallery, opposite page, kudu horns from John Rosselli Ltd., NYC, punctuate the walls in Farrow & Ball's Parma Gray.









potted bamboo and jasmine, while upstairs 7-yearold Isabelle sleeps beneath a 1940s-era chandelier in a bed fit for Rita Hayworth. In the master bedroom, Gorrivan lined the walls with a Phillip Jeffries grass cloth tinted in a serene aqua. A Jean-Michel Frank-style chair gives the Victorian arch on the fireplace a slightly modern air.

Gorrivan's tantalizing mix of glamour and comfort has swiftly earned him accolades well beyond his own front door. Since starting his own firm in 2000, he has been busy with residential projects from New York to

The serene palette in the master bedroom, left, evokes a seascape similar to one depicted in an oil painting, ca. 1950, from C. J. Peters, NYC. Phillip Jeffries's Extra Fine Arrowroot in Key West covers the walls; a pillow in Home Couture Collection's Lorraine in Turquoise and Green on Tan, through Quadrille, is on a Jean Pascaudstyle daybed. Carpet is Beauvais's Prairie in Cream. ■ Isabelle in her bedroom, above, on a custom bed with headboard in Quadrille's Bel Air satin in Mauve.

Toronto, as well as with hotel projects in Nantucket and Palm Beach. In 2008, Duralee/ Highland Court will bring out Gorrivan's fabric line. In the meantime, his home inspires him. "I love this space," he says. "The nineteenth-century architecture combined with twentieth-century furnishings truly makes it a home for the twenty-first century." [philipgorrivan.com]

— SUSANNA SALK

PAINTING

KEHINDE

THE INTERPRETER

"I consider my work opera on a static stage," says Kehinde Wiley, the young painter whose artwork and persona are all part of a grand performance. In his heroically scaled paintings, the Los Angeles native puts young black men in hip-hop gear in poses lifted from an eclectic mix of art historical sources. In the background, swirling patterns are at once seductively beautiful and vaguely unsettling, as tendrils of the decorative motifs begin to twine around his subjects. "I learned to paint by mimicking old masters," Wiley says. "The pomp and circumstance-powdered wigs, lapdogs, and ball gowns were both alien and exciting to me." For the opening night of his first show at New York's Deitch Projects, Wiley produced not just paintings but also a Renaissance banquet with drag queens singing classical adaptations of hip-hop numbers. At 30, the artist, now based in Brooklyn, has already had solo exhibitions at major U.S. museums. (A current show at the Portland Art Museum in Oregon runs through August.) There's a waiting list for his paintings, and prices keep soaring, as do the artist's grand ambitions. "It's a big vision," says his New York gallerist, Jeffrey Deitch. "Kehinde has the capacity and the energy to carry it out." [kehindewiley.com]

-SABINE ROTHMAN

Wiley, surrounded by his artwork, including, at left, Battle of Anghiari. See a video of how we got this shot at houseandgarden.com.







RUG DESIGN

YASMINA KOSSMANN THE DREAM WEAVER

Her first rugs were made for Morocco's royal palaces. If you think Yasmina Kossmann had nowhere to go but down, you'd be dead wrong. A year ago, she became, as the firm calls her, the "residential boutique contract design director" for the U.S. division of Hong Kong-based Tai Ping Carpets. Kossmann was born in Morocco, lived in Indonesia, and studied in Paris. In Nomad, her first collection for Tai Ping, Kossmann drew on her roots and travels, adapting ethnic textiles, henna tattoos, ceramic tiles, and embroidery to create modern carpets with all-over florals and graphic geometries. This spring, she launched Fret, another collection with geometric patterns, but these are in mad, fashion-forward hues borrowed from couture catwalks. Her Palm Springs collection, with bold patterns in earthy colors, makes the fresh glamour of California's modernist tradition relevant. "I design 'Wow!' carpets, but they do not have to overwhelm," she says. "They contribute to the subtle balance of a striking room." She is also delving into the archives of Edward Fields—an American rug company that Tai Ping acquired—to revive patterns that inspired designers throughout the twentieth century. With Kossmann at work, the twenty-first century holds equal promise. [taipingcarpets.com]—s.r.

Kossmann, in Bubbling Springs, stands on Marilyn-both from her Palm Springs collection for Tai Ping.

TEXTILE DESIGN

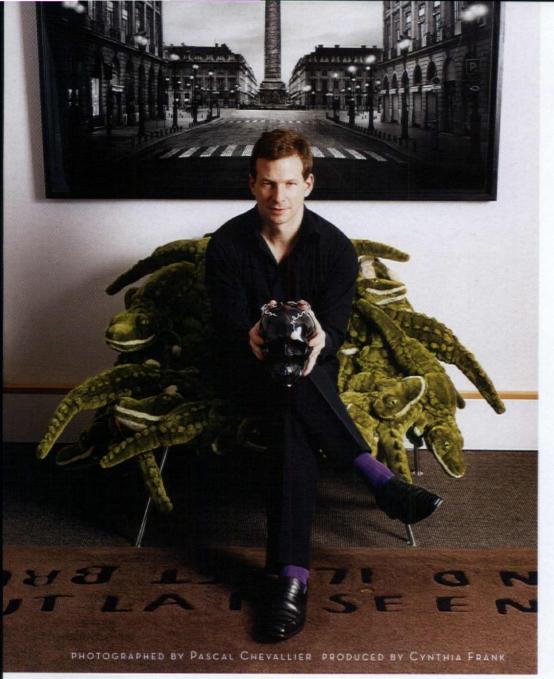
JENNY PERLHAGEN THE HISTORICIST

With its exquisite embroideries based on eighteenth-century documents, London-based Chelsea Textiles (known as Chelsea Editions in the United States) produces highly coveted fabrics. Now founder Mona Perlhagen's daughter, 25-year-old Jenny, is steering the firm in a new direction with a dramatic collection of fabrics based on mid-century designs. No one is more surprised than Jenny. Chelsea Textiles was founded 15 years ago in the Perlhagens' basement, where Mona had buckets of tea and coffee for dyeing bauble trims. "My mum always brought her work home or brought me to her work, often very much against my will," Jenny says. "I'd have to help while my friends were having fun." After college, she realized how openminded her mother was to new design. Mona advised her "to think of a collection of fabrics I would want to use myself," Jenny says. The result: tone-on-tone fabrics with exquisite detailing and patterns reinterpreted from vintage couture fabrics and midcentury artwork. "I really like the shapes and forms of this period," she says. "Not too modern, so it goes with traditional things, and not too traditional, so it goes with modern." True to Mona's words, Jenny is using the fabrics in her new apartment. In this family, both mother and daughter know best. chelseaeditions.com

-INGRID ABRAMOVITCH

Perlhagen, wearing a dress in Spiderweb, springs from a sofa in Ribbons, both fabrics from her Festival Collection for Chelsea Editions. Lucky Alhambra necklace by Van Cleef & Arpels.





JEWELRY DESIGN

LORENZ BÄUMER THE DAZZLER

Lorenz Bäumer creates fine jewelry from materials such as meteorites or an Indonesian pebble. He modeled a watch face on a notorious Gustave Courbet nude. Quirky? Audacious? Yes, but that hasn't stopped Bäumer from becoming the darling of haute society in Paris, with a shop on Place Vendôme that rubs shoulders with such establishment haunts as the Ritz, Cartier, and Van Cleef & Arpels. A friend, designer Mina D'Ornano, calls Bäumer an "artist traveler." The son of a German diplomat, Bäumer, 41, grew up on the go. Born in Washington, D.C., he lived in Germany, Jordan, Canada, and Israel before settling in Paris. He trained as an engineer; his artistic side emerged in the late 1980s when he began making jewelry in forms inspired by nature. Rings roll like waves; a frog brooch sports emerald eyes; bracelets are strung with gems cut in the shape of fruit. "For me, jewels are companions of happiness," Bäumer says. And unhappiness: for a client who had fought with his wife, he came up with a ring design based on the French maxim "After the rain comes fine weather." Fight forgotten. The forecast for Bäumer—with that kind of originality in hand—seems decidedly clement, too. [lorenzbaumer.com]—IAN PHILLIPS

Bäumer in his Paris studio. One of his necklaces crowns a skull statue; chair by the Campana Brothers.

FASHION DESIGN

GIAMBATTISTA VALLI

THE FREE SPIRIT

Couturier Giambattista Valli loves women: "the way they walk. their attitudes, their silhouettes. The ideal woman is an eclectic one." Eclecticism is the key ingredient in Valli's work. With his clothing designs, he always strives to find a balance between opposing ideas - say, by adding a saucy, frothily trimmed hem to a dress with a sleek, classically structured line. Valli says his appreciation for contrast comes from his upbringing in Rome, which he describes as a city of opposites-a place where earthiness shares space with the height of chic and the modern world is always in touch with the ancient. The designer's own career history began with journeyman work at such houses as Fendi, Krizia, and Ungaro. He opened his own firm in 2005, in a bid for creative independence. Freedom is a condition he values above all others. "Independence is the most difficult thing to obtain, not just in this industry, but also in life," he says. "At a couture house you're an interpreter of another's vision. It's the same as being a restorer of buildings rather than an architect. My brand tells my story." To judge by a growing following that includes such fashionforward stars as Victoria Beckham and Penélope Cruz, it is an interesting tale indeed. [giambattistavalli.com] -GERALDINE DE PUY

Valli poses in the parlor of his Paris apartment with a model wearing an evening dress from his latest collection. A portrait of the fashion designer by Francesco Clemente hangs on the wall.





ARCHITECTURE

ANDREW BERMAN THE FUNCTIONALIST

"I don't need a house that demands I look at it," New York-based architect Andrew Berman says. "I want a house to do things for me." In a world of "starchitecture" marketing, Berman is something of a heretic. He thinks buildings "can be great without overt authorship." Much of today's architecture, he believes, is the product of a fad: "It's built for the image of the exterior and for the interior appliances and finishes." Through such quietly elegant projects as the Center for Architecture in Greenwich Village (which strives to cultivate greater interaction between the public and architects), a rooftop garden apartment in downtown Manhattan, and a new entry kiosk for the P.S. I Contemporary Art Center in Queens, Berman shoots for something more ineffable than a big impact. His spaces embrace occupants, and enhance their experience of the surrounding light and landscape: "They're something you don't look at so much as feel," he says. The thoughtfulness of his buildings becomes most apparent only to the persons within them. "Everything we do as architects should be extremely carefully considered," Berman says. "We have to know when it's good not to do something." [andrewbermanarchitect.com] —JORGE S. ARANGO

Berman surveys the city from the deck of a rooftop apartment he designed in lower Manhattan.

ARCHITECTURE + INTERIOR DESIGN

DAVID COLLINS

THE DETAILER

List London's über-chic bars and restaurants, and you'll find that David Collins has designed most of them. (Visit his Blue Bar at the Berkeley Hotel, and you might find Collins sharing drinks with his pal Madonna.) His latest project is the renovated London NYC hotel, site of chef Gordon Ramsay's first American venture. The list of his private clients is a secret, but is known to include his friend Tom Ford So it is a surprise to discover that the man behind such glamorous work is so unassuming. "It is very important," he says in his Irish lilt, "first to find the zeitgeist, or spirit, of a room or place," which perhaps explains why he is not associated with a particular style. His favorite structure, the Secession building in Vienna, is, like Collins's work, rich both in its materials and in its juxtaposition of textures. When collecting twentieth-century furniture, he looks not for famous names but, he says, "for exquisite workmanship and the quality of the finish"-demands he makes of his own projects, including bespoke furniture and lighting. He admits to an obsession with detail and "getting things right. My mother was driven, and I was given no chance not to have her work ethic, but outside the studio I rarely think of work. Most of what shows results from flashes of inspiration; ideas just jump into my head." [davidcollins.com]

TRISTRAM HOLLAND

Collins at ease in his London home. The lamp is vintage Paul Dupré-Lafon; Ribbon chair and ottoman by Pierre Paulin for Artifort.



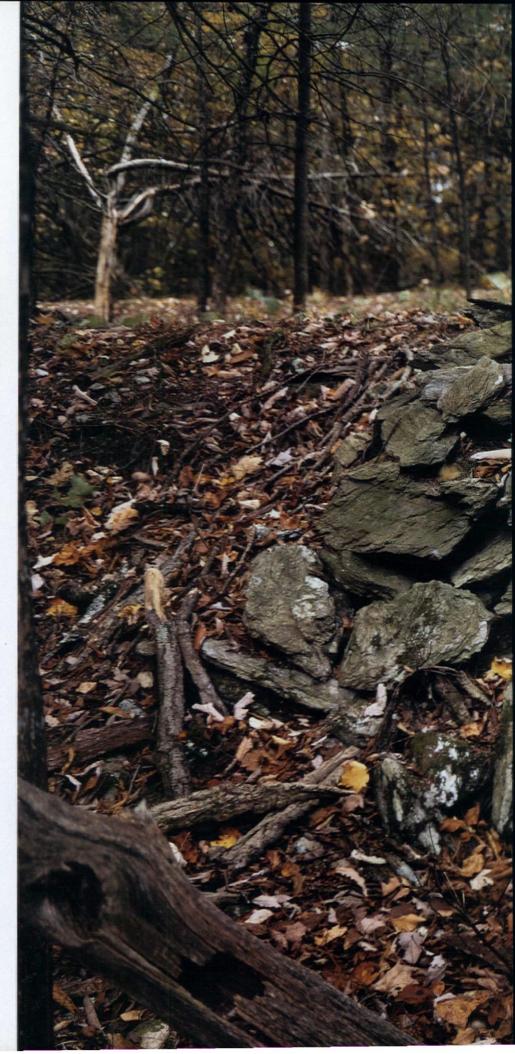
PHOTOGRAPHED BY REUBEN COX
PRODUCED BY MELISSA OZAWA

LANDSCAPE
ARCHITECTURE
+ SCULPTURE

JON PIASECKI THE NATURALIST

When James Schamus, the CEO of Focus Features, wanted to create a path for his family through the woods in Columbia County, New York, he called on landscape architect and artist Jon Piasecki, who had worked on Schamus's garden. It was a rewarding choice. Piasecki has studied forest ecology, landscape architecture, and, equally important, Bronze Age stonework and earth magic. Working on the path, he discovered small piles of rocks and scattered Native American artifacts. Inspired by these mysterious piles and the rich history of the land, he created sculptures from materials found on-site. Large mounds of stones stacked about three feet high, a wood sculpture suspended between two trees, and a mobile of about a hundred small rocks dangling from branches mark the hilly path. Encountering them as you climb can be slightly unnerving. These objects are at once strikingly beautiful and a bit eerie-a

Piasecki didn't want to cut down any trees. Instead, he created sculptures from natural materials he found on-site and used them to mark the winding path he made through the woods. Here, he sits next to one of the rock pieces he built at the top of a ridge.





PIASECKI'S SCULPTURES ARE FULLY INTEGRATED WITH THEIR SURROUNDINGS BUT ALSO STAND OUT



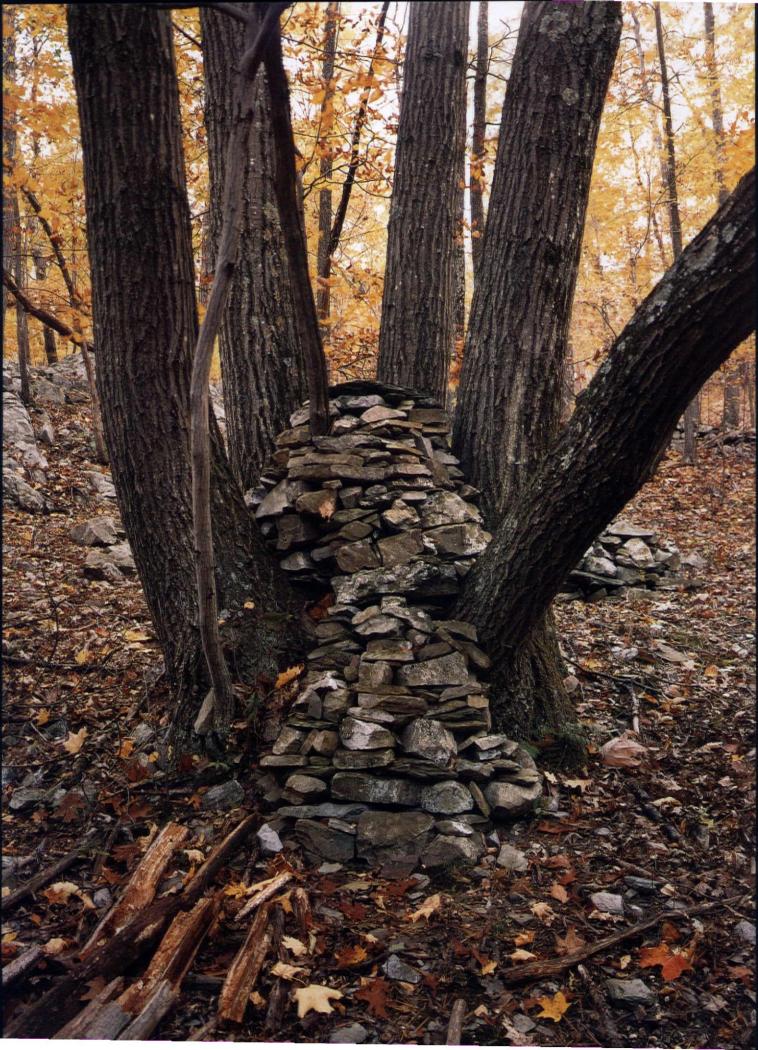
not so subtle reminder that even though you may be walking by yourself, you are not alone.

Piasecki's projects, through his landscape architecture firm Golden Bough in western Massachusetts, fuse all of his passions. Practicing what he calls a "do no harm approach," the enthusiastic Piasecki, who won the prestigious Rome Prize in 2004, plants mostly natives and almost never uses heavy machinery.

"I let nature be my guide," he says of his organic process, which often comes to fruition while he's outside in the garden. On the woody path, animals and plants, and especially history, are all around you. This is exactly what Piasecki hopes to invoke through his work. "I want to connect people ecologically and culturally to the land," he says. "I want to give new life to forgotten things." [goldenbough.net]—M.O.

Piasecki fashioned a wood sculpture, this page, from branches felled by hunters.

Rocks piled inside a multitrunk red oak tree, opposite page, mark the beginning of the path's ascent up the hill.



ARCHITECTURE + INTERIOR DESIGN

JANSON GOLDSTEIN THE MODERNISTS



PHOTOGRAPHED BY NIKOLAS KOENIG PRODUCED BY MAYER RUS STYLED BY MICHAEL REYNOLDS

WORKING WITHIN THE FRAMEWORK OF CONTEMPORARY DESIGN BUT OUTSIDE THE BOX, THEY BRING SPARE ELEGANCE TO A MANHATTAN APARTMENT

Scuro, Janson, and Goldstein, from left, opposite page, stand in the foyer of the apartment they designed for their client. Adam Fuss's My Ghost hangs at rear. The dining room, this page, is a perfect backdrop for art, including Tony Oursler's Machine, left, on floor, Vera Lutter's silver gelatin prints, a 19th-century Zande tribal shield, and portraits by Richard Avedon.







THE BRIGHT ARCHITECTURAL ENVELOPE SERVES AS



esigners come in every philosophical stripe. But, say architects Mark Janson and Hal Goldstein, there are only two types of clients: "those who are involved.

and those who just want to move into a finished space."

Janson and Goldstein ought to know. In the 12 years since founding their namesake New York-based firm (after stints with award-winning iconoclast Steven Holl and retail powerhouse Naomi Leff), they have satisfied both types with memorable, beyond-the-white-box modern environments. With partner Steven Scuro, who came aboard in 2000, their 20-person multidiscipline practice crafts elegant, edited spaces for an impressive list of clients: top-tier merchants Saks, Giorgio Armani, TSE Cashmere, and Salvatore Ferragamo (plus Holt Renfrew's newly completed 130,000-square-foot Vancouver flagship); hospitality leaders, including Hyatt Hotels; global It also contains a head-turning

corporations, Coty among them; and select residences. "Modernism is a big umbrella," Janson says. Goldstein adds: "For us, it's the most expansive way to work, with the most possibilities. And all the materials translate from one type of interior to another."

The two-bedroom, two-anda-half-bath Manhattan piedà-terre that Janson Goldstein recently completed for their client, an influential collector, demonstrates the benefits of that approach. The apartment offers sublime views of Central Park.

THINGS WE LOVE

- ◆ The architects rounded off a square column, which softened the hard-edged geometry of the apartment.
- Nine portraits by Richard Avedon are hung on the wall next to the dining room table so that they seem like dinner party guests.
- + By opening up the space, Janson Goldstein created ideal circulation throughout. The curved wall they added in the foyer acts as a welcome, drawing you in.





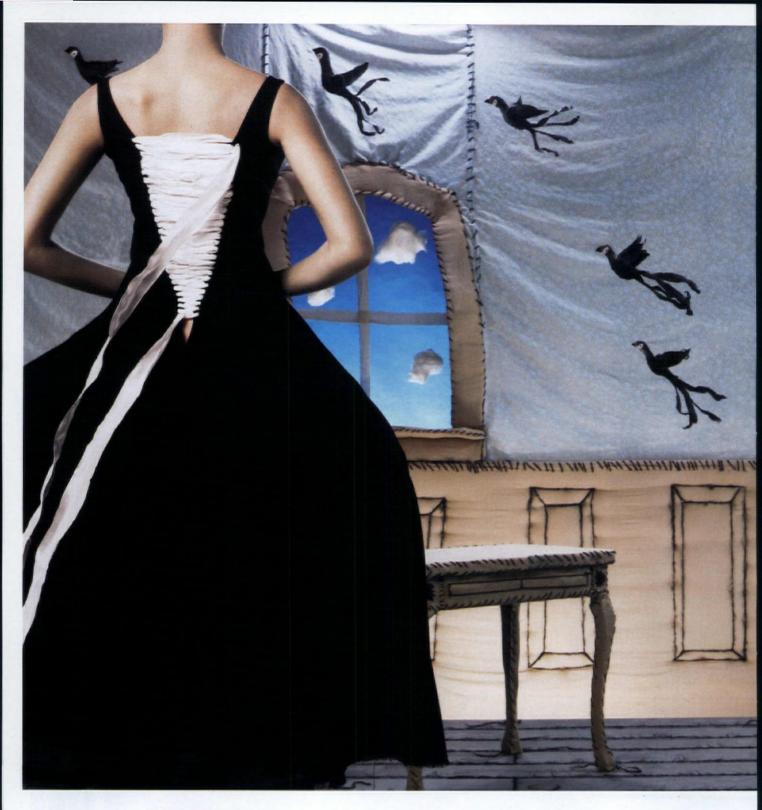
collection of photography (Richard Avedon, Sally Mann, Uta Barth), video art by Diller & Scofidio, paintings by Jim Dine and others, and more than a handful of twentieth-century design icons. Public-private zoning is marked by terrazzo floors ("a bit extreme for some, but still warm and comfortable," Goldstein says) that cede to wood planks. As evidenced by the open plan, the museum-grade lighting, and walls that are calculatedly off-white, the client clearly shares the aesthetic bias of her designers. "I used to live in a converted power station," she says. "After that, it's rather difficult to live in a conventional space."

With each new project, Janson and Goldstein look for a pulse, "those clues that translate a unique point of view into something beautiful and a true reflection of the client," Goldstein says. They had plenty here. The client clearly lives with her art, and she is nothing if not decisive. She has known Goldstein for years and says, "I can speak to Hal like I'm his mother." Hence this museumlike interior, a space that is expressly her.

When Janson and Goldstein forecast their first decade of hoped-for projects, they were prescient, happily. "The only thing we've yet to do from that original list is a minor-league ball field," Goldstein says. That may be. Given their project lineup, however, they're already in the major leagues. [jansongoldstein.com] —JUDITH NASATIR



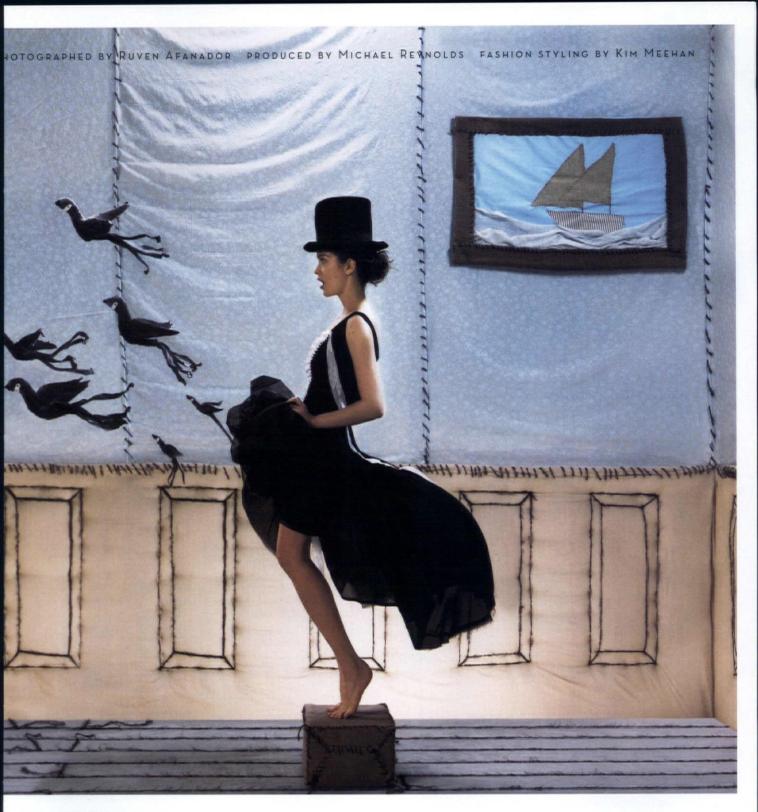




SET DESIGN

LAURI FAGGIONI THE FABULIST

It started with stuffed animals. "I was a shy kid," Lauri Faggioni says. "My mom said I needed to make friends. So I literally did, sewing little monkeys and birds from scraps of towels and old clothes." In 2001 she opened Lake, a quirky storefront in New York's East Village, selling her whimsical handmade toys alongside vintage finds and offering interior design services, too. She was discovered at the store by French filmmaker Michel Gondry (Eternal Sunshine of the Spotless Mind), who hired her to make props for a short film. The experience proved to be a turning point. "Michel introduced me to stopmotion animation, which was a way of making animals come to life," Faggioni says. "I fell in love with it." She closed her shop in 2004 and moved on to bigger cinematic endeavors, creating the production design for Gondry's Dave



Chappelle's Block Party and contributing artwork to The Science of Sleep. She also conceptualized and directed an award-winning music video for Devendra Banhart, and designed sets for Swedish director Johan Renck's forthcoming feature film, Downloading Nancy. Faggioni's lyrical choreography of schoolchildren in the video for singer-songwriter Gary Jules's haunting rendition of "Mad World" exemplifies her aesthetic: childlike yet emotionally profound, heartbreaking but full of hope. While Faggioni's art springs from her highly imaginative—and slightly dark—inner world, she finds the collaborative process of film to be a welcome departure from her many years of working solo. "It amazes me what can get done," she says, "when enough people work together and will a story to be told." [laurifaggioni.com]—Jen Renzi

Faggioni comes undone on a fantastical set of her own hand-stitched design. The artist and production designer appears twice in our photograph, seen from the back and the side, wearing a Yohji Yamamoto gown and a top hat by Patricia Underwood. "Everything I make seems alive to me," Faggioni says.



ARCHITECTURE

SPECHT HARPMAN THE ADAPTERS

Scott Specht and Louise Harpman discovered their knack for design alchemy as students at the Yale School of Architecture, when they used parts from old Brownie cameras as elements in an architectural model. They were already trying to push the boundaries of taste and materials, Harpman recalls. Since then, the husband-and-wife team has been re-envisioning spaces and redeploying all sorts of odds and ends in residential, commercial, and furniture design. A pile of blue plastic ice cube trays inspires a dazzling blue office wall. An air filter for a truck engine becomes an ur-Japanese light fixture. The aim is to create what Specht calls hyper-texture, in which individual objects dissolve into an ornamental surface. Specht and Harpman divide their time between New York and Austin, Texas. They also divide their work between city and country projects. Often they take their cues from their clients. Plastic water bottles found in one office became a wall of undulating surfaces, and pencils in another were multiplied and melded into a bamboolike backdrop. "We like clients who can take a risk," Harpman says. [spechtharpman.com] — CAROL FLAKE CHAPMAN

Husband-and-wife team Specht and Harpman in a home they converted from a dairy barn.

INTERIOR DESIGN

COORENGEL AND CALVAGRAC

THE SORCERERS

Eleven years ago, when designers Michael Coorengel and Jean-Pierre Calvagrac first worked together, it was a moment of tea and sympathy. The tea was by Ladurée, the grand Paris salon du thé and sweets maker. which Coorengel gave a makeover. Calvagrac consulted on the project. The sympathy came in the meshing of sensibilities. Coorengel realized that Calvagrac's red-velvetand-baroque aesthetic was a perfect counterbalance to his own sleek modernist style. The synthesis results in a look that is both forward-thinking and nostalgic-Calvagrac calls it respectful fantasy. Their decors tell stories, Coorengel says: "What we do sounds shockingsay, putting Josef Hoffmann in a Greco-Roman setting. But once it is done, you get the story being told."

Clients clearly do. The team has decorated houses on both sides of the Atlantic and worked for silversmith Puiforcat and the French glassmaker Saint-Louis. A recent project was the Left Bank town house of antiquarians Nicolas and Nathalie Kugel. "We worked around an antique Aubusson carpet, keeping in mind that a home must be like a custom suit," says Coorengel. "You have to be comfortable in it." For provocateurs, the two are quite considerate. [coorengelcalvagrac.com - TINA ISAAC

Sporting tiaras, Coorengel, left, and Calvagrac pose in the salon of their Paris home. Vintage Baccarat crystal centerpieces sit atop the mantel.



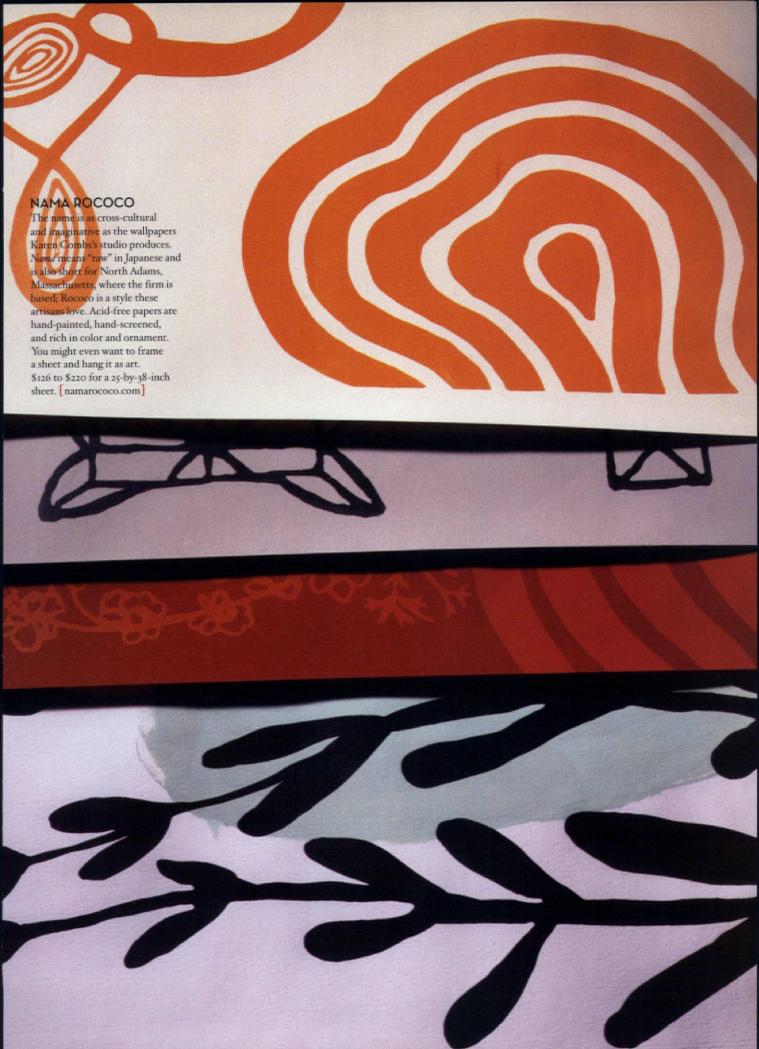
JAIME HAYON

This Spanish Renaissance man—designer, artist, curator, toy maker, art director for Lladró—is known to pose in costume (a sheep, a dandy) and always exhibits a sense of fun. Old M-G-M musicals inspired a superb cabinet with a playful variety of legs, and even this sensual table lamp doesn't take itself too seriously. Josephine table lamp in platinum, \$2,055, available through Hinson. 718-482-1100. [hayonstudio.com]

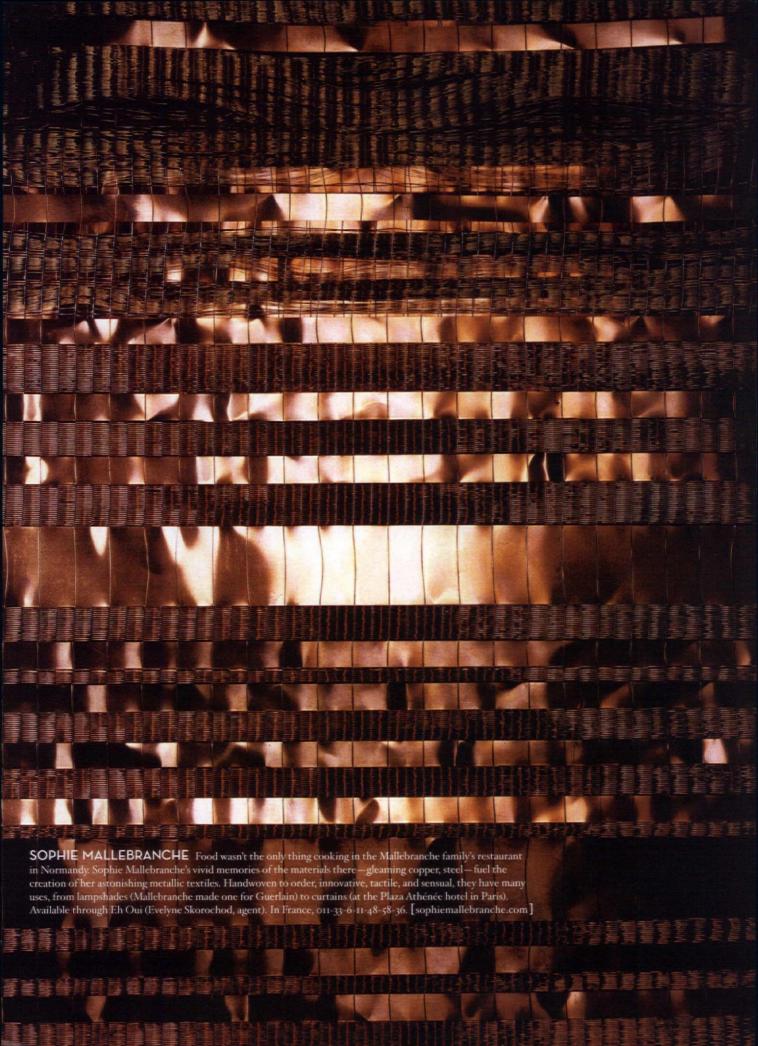
PRODUCT DESIGN

THE ARTISANS

PHOTOGRAPHED BY ROBIN BROADBENT STYLED BY MICHAEL REYNOLDS













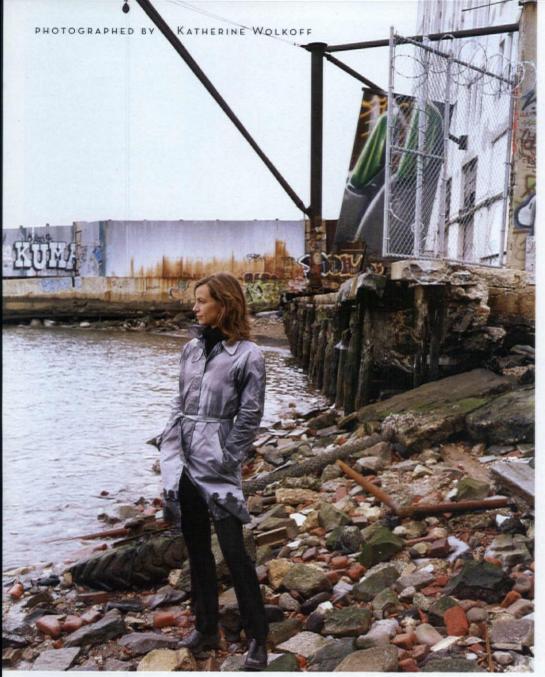
AVANT-GARDE DESIGN

FRONT THE NORTHERN LIGHTS

The word front has one common meaning in both English and Swedish. "Like you, we use it in the sense of a weather front," says Anna Lindgren, who with her colleagues Charlotte van der Lancken, Katja Sävström, and Sofia Lagerkvist is a principal in the Stockholm-based design group named Front. The meteorological metaphor is apt: Front's creative energies are a fresh breeze in the world of design, and, like the weather, they are highly unpredictable. The group's projects might employ the pinnacle of technology or no technology at all. Front has, for example, utilized the motioncapture programs used for movie animation to "draw" - in the airforms for floor lamps and chairs. The digitalized movements then guide the fabrication of solid plastic pieces. On the other hand, another Front project was realized by allowing lab rats to gnaw at rolls of wallpaper. The bite holes become a graphic pattern when the paper is hung. In many Front designs, humor goes hand in hand with the highbrow. Designer Marcel Wanders of the Dutch design company Moooi asked Front to come up with furniture that even his grandmother would love. The Swedes responded with black resin lamps in the shapes of a horse and a rabbit, and tables with bases shaped like a pig and a fawn-all a huge hit at 2006 design fairs. The elephant in the room in any discussion of Front is that all four principals are strikingly attractive. Still, a reporter feels compelled to ask whether their good looks have had an impact-positive or negativeon their careers. "I don't know; perhaps that is for others to say," Sävström replies. "I do know this: hard work has an impact." Touché. [frontdesign.se] - GREGORY CERIO







LANDSCAPE ARCHITECTURE

KATE ORFF THE URBAN WARRIOR

Kate Orff sees landscape architecture as "lying at an important seam between environment, development, human habitation, and social justice." She came to this realization through a varied background. The daughter of an engineer, she grew up in a planned suburban community in Maryland where she "made mud pies in the garden and played with trains in the basement." After college, she traveled in Chile, getting "a formative education in geography and climate" before earning a master's degree in landscape architecture at Harvard, where she studied with George Hargreaves and Rem Koolhaas. She worked for both men before opening her own New York City—based firm, Scape, in 2004. When Orff looks at the world, she sees engineering, "by default or intention," she says. "We wake up every day to a world that has been made, not found, an engineered globe." Her projects, which range from rooftop gardens in Manhattan to a master plan for a landfill reclamation and restoration on the outskirts of Dublin, share a plan for interactions among animals, birds, people, and plants. The engineered globe can be a better place. That is both the possibility and the purpose of Scape. [scapestudio.com] —Jennifer Jewell Orff near the Austin, Nichols & Co. warehouse in Brooklyn, a riverfront site her firm will transform.

PRODUCT DESIGN

CHAD LAVIGNE

THE SENSUALIST

"Having no technical background is the best thing that happened to my career," says Chad Lavigne. the packaging designer behind perfume bottles for DKNY's Be Delicious, Sarah Jessica Parker's Lovely, and Marc Jacobs's Blush. "I've come up with bizarre concepts that others would immediately rule out for being too tricky to make." Lavigne may be unschooled in the minutiae of mold making and spray-actuator mechanics, but he's not an industry outsider. Before launching his own studio in 2002, the Rhode Island School of Design graduate logged 11 years at L'Oréal and 4 more at LVMH. He has built a portfolio of quietly subversive designs with a refined yet streetwise edge-and, yes, with a certain technical complexity. His bottle for Michael Kors's Michael collection, for instance, features a pointed V-shaped interior, a near impossible feat to achieve in blown glass. "It can be hard-core stressful getting things realized," he says. "I drive engineers crazy."

Nothing he should apologize for. In fact, Lavigne's creative approach has recently resulted in commissions from mass-market brands like Bath & Body Works and American Eagle. "Whether I'm working in the upscale niche or the higher-volume end of the business," he says, "it's all about creating a design that elevates the consumer's world a bit."

[chadlavigne.com] — JEN RENZI

Lavigne builds a tower of powerful scents from fragrance bottles he has designed for such lines as Marc Jacobs and Michael Kors.









THINGS WE LOVE

- The large painted wall motifs, reminiscent of Moorish arches, are playful yet intelligent—and strikingly original.
- Nothing "matches" in the decor: each piece stands on its own, which is why the diverse furnishings blend so well.
- The dramatic forms of lamps and other objects are what make the decor sizzle. When color is used, it packs a wallop.

especially alchemical brew. He gathered elements from the full spectrum of New England lore, from pedigreed to peculiar, manly to macabre. These have been combined but not tamed, and were gathered with respect.

Many period details remain, but Christofi has created a lively conversation among historical fragments rather than attempting any kind of synthesis. The project began with a photograph of the gnarled, fecund branches of an apple tree. "I wanted to live with that red and that green," he says. Each room has a strong color that plays off the others: rich Chinese red for the kitchen and bathroom, dark moss for the living room, and army green for the bedroom and dressing room.

Christofi introduced a major

note of ornamentation, working with a nearby craftsman to create a pair of supergraphic patterns applied with satin white paint. The effect is magical, a play of positive and negative space that evokes the pleasure of decoration.

Furnishings affirm Christofi's interest in combining elements to define a uniquely personal habitat. The living room features an antique Italian armchair that the designer refinished with skull-and-crossbones fabric from nineteenth-century funeral curtains. This wonderfully odd piece goes nicely with a contemporary Italian daybed, a sofa from Pottery Barn, and a Barcelona table. A Knoll sideboard in the dining room contrasts felicitously with woven fiber cord dining chairs and a sponge-glazed table.

Wit and a sharp sense for what works hold the whole thing together. "I've tried not to take anything too, too seriously," Christofi says. "Sometimes it's enough to just put things together and let them be." [christofiinteriors.com] — HENRY URBACH

s much as he travels and keeps his eyes wide open, Boston-area designer Mark Christofi avoids the distractions of big city life, choosing instead to live and work in a hamlet on Boston's North Shore. "It offers me time to sit with my ideas, without too

many outside stimuli," Christofi says. Quiet times, such as daily walks around a nearby lake with his dog, Fred, give the designer freedom to let his mind wander. From this distinctly New England vantage point—Walden Pond is nearby—Christofi is able to meditate on contemporary design and arrive at his own solutions, including many fine interiors throughout the region and a growing number of projects across the country.

In designing his own home, the lower floor of a registered Greek Revival home built in 1839, Christofi stirred up an



AN ABSTRACT AND PAINTERLY APPROACH TO THE LANDSCAPE BEGINS WITH WATER



LANDSCAPE ARCHITECTURE

PAMELA PALMER
THE AQUARIAN

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ater is never just water for Venice, California-based landscape architect

for Venice, California-based landscape architect Pamela Palmer. Channeled across a courtyard through a runnel, it's a pathway for feet, a stream to follow to its hidden end. Lit fiber-optically from below, it's a whirl of liquid shadows on a wall. As night deepens, it becomes a mirror for the moon or the leaping flames of a fire. "I'm fascinated by atmospheric effects," says Palmer, who is also firmly

grounded in the plants and stone of her profession. Since she believes that "gardens connect us with a small part of the bigger picture and show us where we fit," she wants people to use their outdoor space, not just glimpse it through a window.

So, in addition to reflections and water music, her landscapes have a pleasing clarity of structure-the inviting lines of decks, walks, and steps that draw you out to them while providing edges for spilling plants. Whatever their scale (she has designed rooftops in San Francisco, small gardens in L.A., and country properties in Sonoma), they are practical and down-to-earth. Even the smallest of them offer places to sit, dine, and enjoy a fire and a spill of water. They also often have an abstract, painterly strength, which isn't surprising, since Palmer studied painting at UCLA with Richard Diebenkorn. She also sculpted big ceramicand-glass fountains, and during

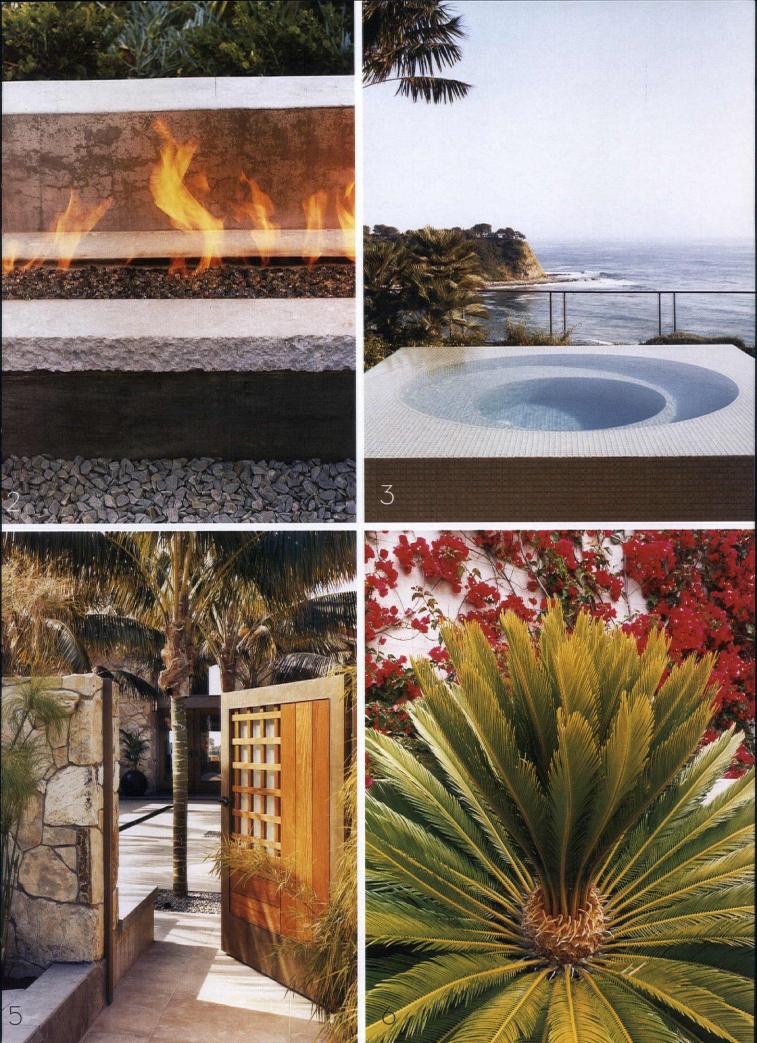
the 1980s, when her designs for these became too large for her to build herself, she turned to landscape legend Lawrence Halprin for advice.

"Be a generalist, not a specialist," he said, counseling her to fold her fountain work into a comprehensive

The sunken seating area provides a warm refuge with or without a fire, as even a small amount of sunlight is enough to warm the concrete. The Japanese blood grass's red tips become fiery blades at sunset. 2 The fire table is composed of Nova Blue limestone with a chiseled edge, and the gaspowered flames emanate from a bed of recycled crushed glass. 3 The cubelike Infinity spa also functions as a reflecting pool and fountain: water cascades over the tiled edge to be recirculated. Glass tiles by Oceanside Glass Tile, through Classic Tile & Design, Hermosa Beach, CA. 4 The light line cuts through Westringia fruiticosa to connect the raised spa with the sunken seating area at the other end of the terrace. 5 Palmer designed the entrance gate of bronze, ipe wood, and sandblasted glass. 6 A Cycas revoluta anchors the entry, and Bougainvillaea 'San Diego Red' climbs up the stucco wall behind it.







career in his profession. Intrigued by a field that could accommodate her multiple interests—art and design, the natural world, the preservation of the environment—Palmer enrolled in Harvard's Graduate School of Design and then returned to her native northern California. She took a job with Peter Walker's landscape architecture firm, where she learned, she says, "the craft: how to translate an idea into a plan, a fully realized design, and, finally, a living place."

Since 1996, she has been in practice with her husband, architect Howard Rosen. According to the first incarnation of its Web site. their firm, Artecho, emphasizes "constant questioning of spatial and functional conventions." A case in point is a project Palmer recently completed in seaside Palos Verdes, where nodding palm shadows serve as ornaments in a courtyard, a cubelike spa doubles as a fountain and reflecting pool, and a stream of fiber-optic light, embedded in paving, links all the elements of the scene: channeled water, blue-gray plants, fire pit, and roaring ocean. For Palmer, no garden is ever just a garden; it's a place where the concrete and the ethereal meet with results that are always more than the sum of the parts. [artecho.com] - SUSAN HEEGER

THINGS WE LOVE

- ◆ Palmer's imaginative approach to the landscape as theater emphasizes the liquid qualities of glass, water, and fire. The resulting reflections enliven the design through the day and into night.
- ◆ The sensuous palette of lowwater-use plants is especially rich in texture and color.
- ◆ The visual excitement of the fire pit exists with or without the flames because the adjacent blood grass brings brilliant red color to its edge.
- ◆ The design of the Kentia palm courtyard, with its graphic shadows, celebrates the movement of the sun.

The ocean terrace offers spectacular views of the Pacific. The lush palette includes low-water-use plants in varied colors and textures, including Senecio mandraliscae, Agave attenuata 'Nova.' Carissa macrocarpa, 'Superstition' bearded iris, and Westringia fruiticosa. The house was designed by Patrick Killen of Studio 9 One 2.



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Is This Cosmetic Breakthrough

Better than Botox?

"The Stretch-Mark Cream Turned Anti-Wrinkle Phenomenon!"

Dumb Luck Strikes Again!

Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo on "photo-aged skin" was presented.12 "As luck would have it," Dr. Mowrey states, "the anti-wrinkle oligo-peptide tested in the breakthrough clinical trials turned out to be a key ingredient in the StriVectin cream."

In the trials, subjects applied the patented peptide solution to the crows' feet area on one side of the face, and a cream containing either retinol, vitamin C, or a placebo to the other side.

Subjects in the Pal-KTTKS/retinol study applied the cream once a day for 2 months and then twice a day for the next 2 months. Using special image analysis, the study's authors reported "significant improvement" in the appearance of both overall skin tone and unsightly wrinkles for those women using the peptide solution.

Better yet, at the 2-month halfway point, the peptide solution worked nearly 1.5 times faster than retinol (in measured parameters), and without the inflammation retinol often causes in sensitive skin. As was expected, the results of the remaining studies confirmed that the Pal-KTTKS solution's effectiveness at reducing the appearance of fine lines and wrinkles far exceeded both vitamin C and placebo.

A smoother, younger complexion, with less irritation and faster results - all without expensive (and painful) peels, implants, or injections.

Better than Retinol and Vitamin C, But Is StriVectin-SD' Better than Botulinum Toxin?

Dr. Nathalie Chevreau, PhD, RD, Director of Women's Health at Salt Lake City based Basic Research, exclusive distributor for Klein-Becker, explains, "Leading dermatologists agree that Botulinum Toxin is the preferred treatment for glabellar lines, that tiny little space of moderate to severe lines between the eyebrows. But ever since it was discovered that StriVectin could reduce the appearance of fine lines, wrinkles, and crows' feet... the kind of fine lines, wrinkles, and crows' feet that can add 10-15 years to your appearance and which costly medical treatments often leave behind... skin-care professionals have been recommending, and using, StriVectin." In fact, researchers believe non-invasive alternatives are better, because, Dr. Chevreau continues, "Topical creams and gels offer gradual, continual results, while the effects of injections, facial peels, and dermabrasions are rougher on the skin and wear off."

In other words, StriVectin-SD helps give you a youthful, healthy, glowing complexion faster than retinol, far superior to vitamin C, and without irritation, needles, or surgery. Even better, many dermatologists and plastic surgeons recommend StriVectin in conjunction with cosmetic procedures, including Botulinum Toxin.

So, if you see someone applying an anti-stretch mark cream to their face, don't think they've gone off the deep end... they may be smarter than you think.

Having a hard time finding StriVectin-SD®?

If you've been searching for StriVectin-SD, you already know it's become almost impossible to find. Don't bother with Neiman Marcus, they don't have it... Your best bets are amore SEPHORA shops, Lord & Taylor, bloomingdales, or Saks 5th Avenue (they always try to keep it in stock) or, believe it or not, the pregnancy section of your local GNC or high-end supplement retailer. To be absolutely sure, you can order StriVectin-SD directly from Klein-Becker at:

1-800-842-2154 or order online at www.StriVectin.com.

Since StriVectin-SD was designed as a stretch-mark cream, it comes in a large, 6-ounce tube. At \$135.00, StriVectin-SD is not cheap... but when used as a wrinkle cream, one tube will last approximately six months. By the way, StriVectin-SD is backed by Klein-Becker's money-back guarantee. If StriVectin-SD doesn't make your skin look younger, healthier, and more vibrant, simply return the unused portion within 30 days for a full refund... no questions asked.



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a remarkable turn of events, arguably one of the strangest in the history of cosmetics, women oss the country are putting a stretch-mark cream called

Vectin-SD® on their face to diminish the appearance of fine es, wrinkles, and crows' feet. And, if consumer sales are any ication of a product's effectiveness, StriVectin-SD is nothing ort of a miracle. Women (as well as a growing number of pomer" men) are buying so much StriVectin-SD that finding a e at your local cosmetic counter has become just about possible. Has everyone gone mad? Well... not really.

ientific Breakthrough or Dumb Luck?

Although StriVectin-SD's functional components were already cked by clinical trials documenting their ability to visibly reduce appearance of existing stretch marks (prominent because of ir depth, length, discoloration, and texture)... the success of Vectin-SD as an anti-wrinkle cream was "dumb luck," says na Gay, spokesperson for Klein-Becker, maker of StriVectin-SD. When we first handed out samples of the StriVectin® formula to plovees and customers as part of our market research, the nple tubes were simply marked 'topical cream' with the lot mber underneath," Ms. Gay explains. "As the samples were sed to friends and family, the message became a little muddled some people used this 'topical cream' as a facial moisturizer. we began to receive feedback from users, like 'I look 10 years unger' and 'My crows' feet have visibly disappeared,' we knew had something more than America's most effective stretch-mark am. The point was driven home as store owners began reporting t almost as many people were purchasing StriVectin as an antiinkle cream as were buying it to reduce stretch marks."

Dr. Daniel B. Mowrey, PhD, Klein-Becker's Director of Scientific airs, says, "Clearly, people were seeing results, but we didn't ve a scientific explanation as to why this wrinkle reduction was curring. However, based on the incredibly positive reports, I rted using it myself - applying StriVectin to my face after aving." Dr. Mowrey adds, "On a personal note, my wife tells me aven't looked this good in years."

occurrences one incorperty of their respective Companies.

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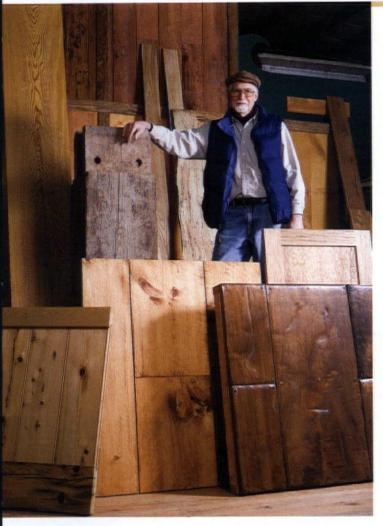
138 "Relevance of antiwrinkle treatment of a peptide; 4 months clinical double blind study vs excipient." 20° World Congress of Dermatology (60 subjects, 4 mos.) 179 "Pentapeptide offers improvement in human photoaged facial skin." 20° World Congress of Dermatology (204 subjects, 14 weeks)





Nuts & Bolts

AT THE HEART OF BUILDING A HOME BY DAMARIS COLHOUN



THE SPECIALIST: WOOD SALVAGER

"Adaptive reuse" is stilted eco-jargon, but it describes a straightforward process: finding new purposes for old buildings and structural components. One example: when architect Garret Finney ("The Thinker," page 136) found a dilapidated poplar-wood tobacco barn on a project site, he saw not junk but architectural potential. He dismantled the barn and used the wood when building a guesthouse.

REUSABLE RESOURCE Using salvaged wood has become one of the most popular and significant tactics in green design. "Buying salvaged wood as opposed to wood that was newly cut is one of the most effective modes of forest conservation," says Tim Keating of the environmental watchdog group Rainforest Relief. Eco-friendly building has fostered a host of entrepreneurs like Dale Mitchell and Marilyn Miklau, owners of Antique & Vintage Woods of America, a salvaged wood company in Pine Plains, NY. Mitchell got his start in lumber in the 1980s after building a cluster of solar-powered homes in Connecticut. "People were more interested in the wood than the solar applications," Mitchell says. "I saw an opportunity."

DESIGNER SURFACES Certified by the Green Building Council, Mitchell provides floor planks and beams in two grades: antique woods, salvaged from structures more than 100 years old, and vintage woods from trees felled during roadway expansion or land clearance for subdivisions. "It's a smart business," says Mitchell. "We sell one-of-a-kind woods without cutting anything down." antiqueandvintagewoods.com. 518-398-0049. For more information on forest conservation, visit rainforestrelief.org.

In the warehouse of Antique & Vintage Woods of America, Dale Mitchell stands surrounded by stacks of salvaged wood.

CEMENT MIXER COMPOSITE SURFACING MATERIALS ARE THE LATEST IN GREEN BUILDING

"I used Eco-Cem for my kitchen countertops," says Zem Joaquin, House & Garden eco editor. "It's beautiful and much more resistant to stains and scratches than marble." She's not the only one who loves Eco-Cem. Patented by the Miami-based company CoveringsETC, Eco-Cem—a composite made of toxin-free cement and recycled wood pulp—is showing up in new high-end building projects from New York to Moscow. "Eco-Cem is a next generation material," says New York retail architect Diego Garay, whose firm, Point Design, uses the composite. "It's like switching from roller skates to in-line blades."

Sold in slabs and tiles, Eco-Cem weighs less than cement but is much harder and won't rot or crack. Available in colors like Celadon Green and Tibet Gold, Eco-Cem softens the industrial aesthetic of cement, and its smooth surface acquires a burnished glow with time and wear.

The green-certified ECOverings collection by CoveringsETC includes three more surfacing materials made from recycled components: Eco-Terr (terrazzo slabs speckled with glass), Eco-Gres porcelain tiles, and Bio-Glass, which is nearly opaque and has the soft glow of sea glass. "This collection is at the forefront of the building world," Garay says. "Everybody else is just trying to catch up." CoveringsETC. 800-720-7814. coveringsetc.com.

Sold in slabs and tiles, Eco-Terr is a bright alternative to terrazzo and marble. >



Love Learn LOCATE WHERE TO BUY WHAT'S IN THIS ISSUE, PLUS A FEW SURPRISES

HOUSE & GARDEN'S SHOPPING GUIDE

All retail sources follow. If a company is not listed under its corresponding page number, and for all fabric sources, see To the Trade: In This Issue. COVED

Art: clockwise from top, Camouflage (1986), Andy Warhol; Shipboard Girl (1965), Roy Lichtenstein; 1260 Farben (1974), Gerhard Richter; Untitled (2003), Raymond Pettibon. Sculptures: on table, from left, Emerald Pill (1977), Claes Oldenburg; Water Chestnut (2002), Takashi Murakami. Sculpture: on floor, Carmengetit (2006), John Chamberlain. Chair: Mummy chair by Edra, through Moss. mossonline.com.

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NYC. 212-343-7979. 52 PERFUME Perfumes: Fou d'Absinthe, Premier Figuier, and Passage D'Enfer (among others), for L'Artisan Parfumeur, artisanparfumeur.com. En Passant, for Editions de Parfums Frederic Malle. editionsdeparfums.com. Le Petit Guerlain, for Guerlain. guerlain.com. Hiris, for Hermés. hermes.com. Préparation Parfumée by Andrée Putman, beautyhabit.com. Costes by Hôtel Costes, beautyhabit .com or aedes.com. Candles: Essence of John Galliano, for Diptyque. diptyqueparis.com. Soap/Toilet Water:

Philosykos, and Ofrésia, for Diptyque. Room sprays and candles: Intreccio No. 1 and Intreccio No. 2 by Bottega Veneta, for L'Artisan Parfumeur. bottegaveneta.com

60 In Fashion Robe: Ruzzetti & Gow, NYC. 212-327-4281. Rug: vintage, ABC Carpet & Home, NYC, abchome .com. Lamp: vintage, Donzella, NYC. donzella.com. 62 Figures: Pretty Lady statues, Throckmorton Fine Art, NYC. 212-223-1059. Vase: in dining alcove, Monk, in Chocolate,

\$225, Aero Ltd., NYC. 212-966-1500.

66 INTERIOR DESIGN Column: Jerome Abel Seguin. jeromeabelseguin.com. Carpet: A.M. Collections. 68 INTERIOR DESIGN Rug: Oscar Isberian, Chicago. isberian.com.

78 DESIGN BUSINESS Mirror: antique, Eloquence, Santa Monica, CA. 310-453-5503. Architectural pieces: Eccola, L.A. 323-932-9922. Pink columns: Inner Gardens, L.A. 310-838-8378. Safe and chair: Blackman Cruz, L.A. 310-657-9228. Stepladders: Bourgeois Bohème, L.A. 323-936-7507. Sculpture: Mao Tse-Tung, J. F. Chen, L.A. 323-655-6310. Rope lights: custom, Robert Lewis. robertlewis.studio@gmail.com.

90 OENO FILE Wines: available through Oriel. orielwines.com.

WHAT WE'RE SEEING

110 COLLECTING Chair: wing-back, 2006, by Forrest Myers. Watercolor: by Georges Maurice Cloud, ca. 1950s. Ceramic: on box, by Jean et Jacqueline Lerat, ca. 1940s. Table and box: by Le Corbusier. 114 CURATING Gallery: Gavin Brown's Enterprise, NYC. 212-627-5258.

118 ART Exhibit: Ricco Maresca Gallery, NYC. 212-627-4819.

GARRETT FINNEY

136 Landscape: North Hill Garden Design, Inc. northhillgarden.com. Wood artisan: Jason Cohen, Louisville, KY. cohenwood.com. 140 Counter: Pronomen, IKEA. ikea.com. Stove: 60 Wood, Scan. scan.dk. Quilt: on daybed, Couldn't Keep It to Myself, in Charcoal, Denyse Schmidt Quilts. dsquilts.com. Bedside lamp: Tolomeo Micro wall lamp, Artemide. artemide.us. 141 Hanging lights: American Nail Plate, applighting.com. Chair: Gaetano Pesce, B&B Italia. bebitalia.it.

RDIINO EDISONI

145 Tables and lamps: Galerie Hervé van der Straeten, Paris. vanderstraeten.fr. Skull: Xavier Veihan. veilhan.net. Boutique: Roger Vivier, NYC, 212-861-5371.

ROBERTA ARMANI

146 Lamp: Ravel, Armani/Casa. armanicasa.com. Chair: Sofia, Armani/Casa.

PHILIP GORRIVAN

148 Flowers: styled by Rachel Weiner. Trim: on pillows, Greek Key in Ivory/Brown, Samuel & Sons. Paint: Mahogany, Farrow & Ball. 888-511-1121. 150 Wallpaper: in gallery, Hick's Hexagon in Blue/ Gray, Cole & Son, through Lee Jofa. 151 Banquettes: Upholstery Shed, New Milford, CT. 860-354-5655. Art: C. J. Peters, NYC. Flatware: Christofle.

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Paris, christofle.com. Chandelier: vintage, Mrs. MacDougall, at Hinson & Company. 152 Bench: vintage Ralph Lauren. For similar, try Beachside Modern woven leather cocktail bench, \$6,450, Ralph Lauren Home, rlhome, polo.com. Vases: on mantel, Sophie Cook, sophiecook.com.

153 Headboard: custom, Continental Upholstery & Woodwork Inc., West Hempstead, NY. 516-483-7715. Bed skirt: Magazine Street Weave in Onyx, Diamond Baratta collection for Lee Jofa. Canopy: St. Etienne, Designers Guild's Etoile collection, through Osborne & Little. Linens: Schweitzer Linen, NYC. 800-554-6367.

KEHINDE WILEY

154 Art: from left, Battle of Anghiari (WIP), Deitch Projects, NYC. 212-343-7300. Triple Portrait of Charles I (one of three panels) (2007), Roberts & Tilton Gallery, L.A. 323-549-0223. Dead Christ in the Tomb (WIP), Roberts & Tilton Gallery. Portrait of Derich Born (2007), Roberts & Tilton Gallery. Wardrobe: by Cecille Swayneson.

LORENZ BÄUMER

158 Photograph: of Place Vendôme, Paris, 2007, Jean Michel Berts. Carpet: custom-designed by Lorenz Bäumer. Chair: Banquete chair with Alligators by Fernando and Humberto Campana, available at Moss. mossonline.com.

DAVID COLLINS

161 Chair: Pierre Paulin for Artifort, through Unica Home, unicahome.com.

JANSON GOLDSTEIN

166 Contractor: Silver Lining Interiors, Inc., NYC. silverlininginteriors.com. Custom metalwork: Creative Metal Fab, LLC, Stamford, CT. 203-323-4090. Custom wood furniture: Nicholas Mongiardo Inc. Decorative Arts Studio, Housatonic, MA. nicholasmongiardoinc.com Art: My Ghost (1999), Adam Fuss, Cheim & Read, NYC. 212-242-7727. 167 Art: Machine (1999). Tony Oursler, Margo Leavin Gallery, L.A. 310-273-0603. Silver gelatin prints: by Vera Lutter. Clockwise from left: "Skyline from Pepsi: September 9" (2003); "Pepsi Logo: September 10" (2003); "Big Vent, Pepsi Cola: September 10" (2003). 168 Carpet: Fort Street Studio. Armchair: Jean Prouvé Cité lounge chair, Vitra. vitra.com. 170 Toilet: Kohler. kohler.com. Chair: Eero Saarinen's Womb chair, Knoll. knoll.com. Lamps: Artemide. artemide.us. Art: Untitled (nw 15) (1999), "Nowhere Near" series, Uta Barth, Tanya Bonakdar Gallery, NYC. tanyabonakdar gallery.com. Coverlet: Luc Druez, Galerie de Textiles, Paris. 011-331-4325-0164.

LAURI FAGGIONI

172 Wardrobe: by Kim Meehan. MARK CHRISTOFI

187 Walls: Lukin Murals, Portland, ME. ilovelukin .com. Photograph: "Versailles #2," Betsy Cullen. betsycullen.com. Coffee table: Mies

van der Rohe's Barcelona table, Knoll. knoll.com. Round table: Andrew Spindler Antiques, Essex, MA, spindlerantiques.com. 188 Pillows: Nest Interiors, NYC. 212-337-3441. Art: William Betts. williambetts.com. Throw: Avalon blanket, \$950, Hermès, hermes.com, 189 Dining chairs: Showroom, Boston. 617-482-4805. Decorative finisher: Gerard Wiggins, Boston. 617-247-4725. Shutters: Back Bay Shutter Company, Inc., Woburn, MA. backbayshutter.com.

PAMELA PALMER

190 Pavers: custom cast-glass Glaspro, Santa Fe Springs, CA. glas-pro.com. 193 Tile: Classic Tile & Design, Hermosa Beach, CA. 310-376-8024. 195 Architect: Studio 9 One 2, Hermosa Beach, CA studiogone2.com.

CORRECTIONS

May 2007, page 126: Contractor is Robert Bump Construction, Red Hook, NY. 845-876-6586. Cabinetry by Thomas Bump, Fine Custom Cabinetry, Gardner, MA. 978-630-0272. May 2007, page 187: Mark Mesick is located in

Hair and Makeup Credits

Woodstock, NY. 845-679-9416.

COVER, 120 HONOR FRASER: hair and makeup by Barbara Farman for Cloutier Agency. 39 ANDRIANNA SHAMARIS: hair and makeup by Timoria McQueen. 42 WALLPAPER: hair by Roland Brummer for Utopia; makeup by Ildiko for Utopia, 54 ELIZABETH ROGERS: hair and makeup by Barbara Farman for Cloutier Agency. 68 SOUCIE HORNER: hair by Charles Campbell for Elizabeth Arden Red Door Spa; makeup by Ana Oviedo for Elizabeth Arden Red Door Spa. 72 JULIA-CARR BAYLER: hair and makeup by Sav for Elite Atlanta. 110 Hugues AND APRIL MAGEN: hair and makeup by Pam Geiger for Bryan Bantry. 156 YASMINA KOSSMANN: hair and makeup by Roland Brummer for Utopia. 157 JENNY PERLHAGEN: hair and makeup by Victoria Barnes for Michael John Agency. 172 LAURI FAGGIONI: hair by Pam Geiger for Bryan Bantry; makeup by Susan Houser. photoopmanagement.com. 174 SPECHT HARPMAN: hair and makeup by Pam Geiger for Bryan Bantry. 182 FRONT: hair and makeup by Anna Granstroem.

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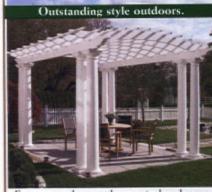
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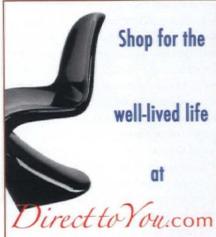


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NOTE TO OUR READERS

The Testy Tastemaker

TRADING PLACES THE TASTEMAKER TAKES A STAR TURN AS A PROFESSIONAL INTERIOR DECORATOR AND DISCOVERS AN UNEXPECTED NEW EMOTION: SYMPATHY BY MAYER RUS



THROUGHOUT CINEMA HISTORY, trailblazing films have shattered cultural stereotypes by illuminating the hardships and humanity of minority groups often misunderstood by the greater public. Consider Gentlemen's Agreement, Dances with Wolves, and Children of a Lesser God, to name but three. What those movies did for Jews, Native Americans, and the deaf, 2005's Hustle & Flow did for another community searching for a piece of the American dream. The movie's cri de coeur was eloquently expressed in its Oscar-winning theme song, "It's Hard Out Here for a Pimp." In my ignorance, I had always thought of pimping as a glamour profession. Hustle & Flow opened my eyes - a pimp's life isn't all fur hats and gold teeth.

I think the time has come for Hollywood to lift the shroud of bigotry on a demimonde much closer to my heart. For decades, decorators have been portrayed as bored housewives, capricious socialites, or tyrannical fops schooled in the ancient art of mincing. Take, for example, the yenta with flair in Woody Allen's Alice. She bursts into a client's apartment wearing a novelty hat and brandishing a "fin-de-siècle eel trap" she intends to use for a lamp base or dried flower arrangement. "They're hard to come by—it's a steal at nine thousand," she says blithely.

I'm sure I guffawed louder than anyone in the theater. No one enjoys a good decorator joke more than I do, and Lord knows I've taken more than a few cheap shots of my own. Why,

just last month, in a speech I delivered at the Pacific Design Center in Los Angeles, I frivolously declared that "the accent pillow is the cornerstone of the decorating industry." Shame on me.

Although I've spent my entire career working with decorators, I never really appreciated the challenges of their profession until I tried to walk a mile in their bespoke loafers. A year ago, I took on my first and only "client," a dear friend who was moving back into her apartment after a three-year architectural renovation. She needed furniture, lighting, carpets, the whole bit, and as I am something of a maven in this area (to borrow a phrase from Barbara Kruger, "I shop, therefore I am"), I thought the assignment would be a breeze. I neglected to take into account the fact that shopping and decorating are not the same thing, and that when it comes to performing either service for a third party-even a third party that one adores - there's nothing easy or breezy about it.

Here are but a few of the lessons I've learned during my initiation into the guild of professional decorators: First, it matters not a whit how many thousands of dollars one spends on furniture and fabrics, or how many months it takes for blind nuns in some remote Italian village to fabricate them. There's still a very good chance the products will arrive damaged, incomplete, or in some bizarre color that has nothing to do with the original specification. Second, the client will hold the decorator (even an unpaid decorator) responsible for any and all deficiencies on the part of suppliers and contractors. And let's not forget the nightmare of choosing products in the first place. For many clients, a lamp is never simply a lamp but a profound commentary on their lives - their aspirations, insecurities, and psychoses. With so much riding on the process, it's only natural for months to pass before a single swatch is chosen.

I won't even get into the myriad technical issues that I was completely ill-equipped to handle. It turns out-surprise-that a proper education in design and a few solid years of experience are vital. All of which means that the fine people who keep us in chintz and chaises deserve some R-E-S-P-E-C-T. To that end, I'm penning my first movie script. The working title is Tassel & Faux, and it tells the story of a brave young man (with a full head of hair and a fabulous body) struggling to make his way in the decorator life. I'll keep the mincing to a bare minimum.



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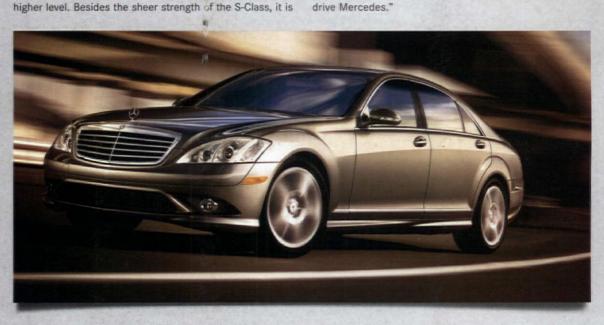
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